

## PROSPECTUS.

### *Terms of supplying Examples of Art.*

The Lords of the Committee of Privy Council for Trade having had under their consideration several applications from the managers and masters of National and other Public Schools for grants to be made to them of Drawing Copies, and examples used by the Department of Practical Art, in teaching Elementary Drawing, think it necessary to adopt some general principle which shall regulate the decisions of the Board in reference to such applications.

My Lords already have fully recognized the great importance of Elementary Drawing to all Classes of the community, in all relations of life, and have expressed their opinion that the first step to be taken to elevate public taste in the appreciation of correctness of form, is to cause Drawing to become a part of National Education. Their Lordships are therefore desirous that the Department of Practical Art should assist, as far as possible, in promoting the distribution of the means of accomplishing this object; but as the indiscriminate gift of examples to all applicants might lead to abuse, it is necessary to require some guarantee that the examples will be duly appreciated, which the mere request to have them does not imply.

The principle which governs the whole proceedings of the Department, in all its branches, is to afford partial aid; and to encourage, but not supersede, public exertions in promoting Education in Art. Thus the means of study in the Museum of Ornamental Manufactures are afforded, Lectures are given, and Students are enabled to obtain the best instruction in all the Schools by payment of low fees in aid of the expenses; and my Lords consider that the same principle should be observed in the distribution of examples. They have therefore resolved that the Department shall have the power to assist schools with examples for teaching Drawing upon the condition that the applicants are willing to pay half the prime cost of them. By this means, when a School is willing to subscribe 1*l.*, the Department will furnish examples of the value of 2*l.*, and so on, as far as the Parliamentary grants will permit.

A list of the examples of Drawing Copies, Models, Casts, and Materials, which the Department will be prepared to furnish on these terms, may be obtained of the Secretary of the Department of Practical Art, Marlborough House, London.

WALTER RUDING DEVERELL,

*Secretary.*

Marlborough House,  
October 1852.

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DEPARTMENT OF PRACTICAL ART.

A

CATALOGUE

OF THE

ARTICLES OF ORNAMENTAL ART,

IN THE

MUSEUM OF THE DEPARTMENT.

*For the use of Students and Manufacturers, and the  
Consultation of the Public.*

WITH APPENDICES

*(Published separately.)*

FOURTH EDITION.

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1853.

*Price 3s. each; with Appendices 5s.*



# DEPARTMENT OF PRACTICAL ART,

Marlborough House, Pall Mall, London.

Office Hours, 10 to 4.

*Superintendent of General Management.*—HENRY COLE, Esq., C.B.  
*Superintendent of Art.*—R. REDGRAVE, Esq., R.A.  
*Secretary and Financial Officer.*—W. R. DEVERELL, Esq.  
*Librarian and Keeper of Casts.*—R. N. WORNUM, Esq.

*The occupation of MARLBOROUGH HOUSE, by the gracious permission of Her Majesty THE QUEEN, for the Offices, Museum, Lecture Room, &c., of the Department of Practical Art, is but temporary, until more suitable premises are provided.*

To ensure the MUSEUM being kept as a *place of study*, and to provide a fund for renewing the examples and increasing their number, the following provisional regulations have been sanctioned by the Lords of the Committee of the Privy Council for Trade.

1. The MUSEUM will be OPEN: from November 1 to March 1, from 10 to 3; from March 1 to November 1, from 10 to 4, except the appointed vacations; and between July 15 and September 15, when the Committees of the local Schools in connexion with the Department have the privilege of borrowing the articles, under certain rules.

2. On *Mondays* and *Tuesdays*, and during *Easter* and *Christmas* weeks, the Public are admitted free; but on these days examples cannot be removed from their cases for study.

3. On *Wednesdays*, *Thursdays*, and *Fridays*, PERSONS NOT STUDENTS are admitted on payment of 6d. each, and any single example may be copied on payment of an additional 6d.; or any number of examples in one portfolio, on payment of 1s. additional, each person. Manufacturers and others, by payment of an annual subscription of 1l. 1s., may obtain a ticket, transferable to any member of their firm, or any person in their employ.

4. All registered students of the Department of Practical Art have free admittance daily, upon production of their fee-receipts.

5. All students in the special classes of the Department have, in addition, the privilege of examining and copying any examples, without payment of any additional fee.

6. A book is kept, in which, on the days not given up to the public, every person desiring to inspect the Museum, or requiring the use of any articles, is to enter his name, address, and the article he requires.

7. No person is allowed to have the use of any article except in the presence of an officer of the Department; and before handling any article he will be required to wash his hands.

8. Except the fees above-mentioned, no fee or gratuity is to be received by any officer of the establishment from any person using the articles.

9. Whilst every care is taken of articles lent to the Museum for exhibition, it is necessary to state that the Department, as in similar cases, the Exhibition of 1851, the Royal Academy, &c., cannot be responsible for loss or damage.

The Museum is closed on *Saturdays*, for cleaning, &c.

## WORKS PUBLISHED UNDER THE AUTHORITY OF THE BOARD OF TRADE, FOR THE USE OF THE DEPARTMENT OF PRACTICAL ART.

1. A DRAWING BOOK, by W. DYCE, Esq., R.A. Price 6s.
2. A TREATISE ON PRACTICAL GEOMETRY. Price 7s. 6d.
3. A TREATISE ON PRACTICAL PERSPECTIVE. Price 7s. 6d.
4. DIAGRAMS TO ILLUSTRATE THE HARMONIOUS RELATIONS OF COLOURS. Price 6s. 6d. and 1s. With a Catalogue, by R. REDGRAVE, Esq., R.A. Price 9d.
5. A MANUAL OF THE DEFINITIONS IN PLANE GEOMETRY, by R. BURCHETT, Esq. Price 1s.
6. REPORT ON DESIGN, by R. REDGRAVE, Esq., R.A. Reprinted, by permission from the Report prepared by direction of Her Majesty's Commissioners of the Exhibition Price 1s. 6d.

## PREPARING FOR PUBLICATION.

- ON TRUE AND FALSE PRINCIPLES IN THE DECORATIVE ARTS. By OWEN JONES, Esq.  
 A MANUAL OF STYLES OF ORNAMENT. By R. WORNUM, Esq.  
 A SERIES OF PATTERNS from the WOVEN FABRICS in the INDIAN COLLECTION, executed by the Female students of the Lithographic Class.

## INTRODUCTION.

THE formation of a Museum of Manufactures of a high order of excellence in Design, or of rare skill in Art Workmanship, had long been considered desirable, as well for the use of Schools of Ornamental Art as for the improvement of the public taste in Design; and the Great Exhibition of 1851, affording a favourable opportunity for obtaining suitable specimens, the Board of Trade requested a Committee to recommend articles for purchase, and subsequently to prepare a Catalogue, which should set forth the prices of the various articles, and the reasons for purchase, together with any other particulars it might be desirable to know in the use and study of the Collection.

2. The funds which the Treasury allowed for this purpose were limited to £5,000, of which £4,470 16s. 5d. have been expended in the following proportions:—

	£	s.	d.
Articles exhibited on the Foreign Side of the Exhibition	2,075	9	0
Articles exhibited on the British Side of the Exhibition	893	18	11
Articles exhibited by the East India Company	-	1,501	9 6
	<u>£4,470 16 5</u>		

3. Apportioning this amount to large groups of Manufactures, the expenditure in each will be as follows; the prices of foreign articles being exclusive of Customs dues, &c.:—

	£	s.	d.
Woven Fabrics	-	1,080	0 4
Metal Works	-	1,426	15 6
Enamels	-	844	12 0
Ceramic Manufactures	-	348	6 7
Wood Carvings and Furniture	-	771	2 0

4. As a first principle in making the selections, the Committee felt it to be their duty to discard any predilections they might have for particular styles of ornament, and to choose whatever appeared especially meritorious or useful, if it came within the limits of the means at their disposal, without reference to the style of ornament which had been adopted. The Collection accordingly possesses specimens of many European and several Asiatic styles. Yet each specimen has been selected for its merits in exemplifying some right principle of construction or of ornament, or some feature of workmanship to which it appeared desirable that the attention of our Students and Manufacturers should be directed.

5. Most of the examples, indeed, in the opinion of the Committee, have a mixed character. Some, like most of those from the East, illustrate correct principles of ornament, but are of rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duché Aîné (W 120), was rewarded by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder *sarraf* of Tunis, or the Kinkhofs of Ahmedabad.



## INTRODUCTION.

6. An attempt has been made in the Catalogue to indicate the more salient points of merit and defect in most of the articles, as far as space would permit. This of necessity has been done imperfectly, but we look forward to many opportunities occurring when the features of the several purchases may be fully and systematically explained.

7. Notwithstanding the indifference to principles of Ornamental Art which is too prevalent in the present age—and even the variety of style and character in the works in this Collection afford proof of such indifference—there are signs that the existence of laws and principles in Ornamental Art, as in every branch of human science, is beginning to be recognized. Indeed, without a recognition of them, we feel that Schools of Art can make no progress. Collections of Art will, we think, be most instrumental in helping to form a general belief in true principles.\* (See Appendix A.†) It is by means of such Collections that we may hope to create a band of practical artists, competent to teach the principles of Ornamental Art; and to prove by their own works the soundness of their teaching.

8. In forming this Collection, the Committee looked to its becoming the nucleus of a Museum of Manufactures, which may have its connexions throughout the whole country, and help to make our Schools of Art as practical in their working as those of France and Germany. (See Appendix B.†)

9. Already, with the desire to enable Manufacturers and Students who may be prevented from consulting the Collection, to participate in the advantages of it, the Board of Trade has authorized the preparation of Coloured Lithographs of some of the Examples to illustrate the Catalogue; and this decision has led to the formation of a Class of Female Students for practising the art of Chromolithography; who, whilst thus aiding the production of a useful work, are practically acquiring the knowledge of an art peculiarly suitable to them, and for which there is an increasing public demand.

HENRY COLE.

OWEN JONES.

RICHARD REDGRAVE.

\* "The principles of ornament developed in Greek art and in that of the Middle Ages are, so far as they go, true and determinate principles, the results of long experience, which nothing but ignorance can lead us to undervalue, and which we must learn before we can add to them or give them a wide range."—DYCE, *Lecture on Ornament*.

† The Appendices are published separately.

17th May 1852.

## POSTSCRIPT.

THE classification of the articles under the following groups, namely, 1. Woven; 2. Metal; 3. Ceramic, or Pottery; 4. Glass; 5. Furniture; 6. Various, is merely temporary, whilst the Museum remains in Marlborough House. When sufficient space is provided, a more minute subdivision will probably be desirable. The articles are numbered in each group in the order in which they have been received into the Museum.

6th September 1852.

HENRY COLE,

General Superintendent.

## OBSERVATIONS

By OWEN JONES, Esq.

IN examining the Collection of Articles purchased from "The Great Exhibition of 1851," for the purposes of the "Department of Practical Art," the attention of the Student and inquiring Visitor is more particularly directed to the "Indian portion," the most important, both from the variety and beauty of the articles themselves, and as furnishing most valuable hints for arriving at a true knowledge of those principles which should regulate the employment both of Ornament and Colour in the Decorative Arts.\*

They are the works of a people who are still as faithful to their art as to the religion, habits, and modes of thought which inspired it: whilst those objects in the Collection which are of European workmanship exhibit only the disordered state of art at which we have now arrived; we have no guiding principles in design, and still less of unity in its application.

A mere glance at the European portion of the Collection will show, that the objects are reproductions of the most varied extinct styles, more or less slavishly copied; that what is true in principle in them arises rather from their adherence to the models from which they have been copied, or by which they have been inspired, than from the result of true feeling in the artist's mind; who would otherwise not so often in the same work have mixed up the true and the false.

In the Indian Collection, we find no struggle after an effect; every ornament arises quietly and naturally from the object decorated, inspired by some true feeling, or embellishing some real want.

The same guiding principle, the same evidence of thought and feeling in the artist, is everywhere present, in the embroidered and woven garment tissues, as in the humblest earthen vase.

There are here no carpets worked with flowers whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament which a caprice has added and which an accident might remove.

The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and colour, and do not require to be heightened in effect by strong and positive oppositions.

We have here no artificial shadows, no highly wrought imitations of natural flowers, with their light and shade, struggling to stand out from the surfaces on which they are worked, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.

With them the construction is decorated; decoration is never, as with us, purposely constructed.

With them beauty of form is produced by lines growing out one from

\* "In the fabrics of India, the correct principle already laid down, namely, that patterns and colours should diversify plain surfaces without destroying or disturbing the impression of flatness, is as carefully observed as it was in the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs. But it is not only the observance of this principle which distinguishes the Indian stuffs in the Exhibition; they are remarkable for the rich invention shown in the patterns, in which the beauty, distinctness, and variety of the forms, and the harmonious blending of serene colours, called forth the admiration of all true judges of art. What a lesson such designs afford to manufacturers, even in those nations of Europe which have made the greatest progress in industry!"—WAGNER.



the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.

Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection.

In their conventional foliage, in all cases we find the forms flowing out from a parent stem, so as to cover the space to be filled, with the most exquisite skill; we are never offended, as in modern works, by the random introduction of ornament, the existence of which cannot be accounted for; every flower, however distant, can be traced to its branch and root.

In the management of colour, again, the Indians, in common with most Eastern nations, are very perfect; we see here the most brilliant colours harmonized as by a natural instinct: it is difficult to find a discord; the relative values of the colours of ground and surfaces are most admirably felt.

When gold ornaments are used on a coloured ground, where gold is used in large masses, there the ground is darkest; when the gold is used more thinly, there the ground is lighter and more delicate.

When a gold ornament alone is used on a coloured ground, the colour of the ground is carried into it, by ornaments of hatchings worked in the ground colour on the gold itself; of this the Student will observe many examples.

When ornaments in a colour are on a ground of a contrasting colour, the ornament is separated from the ground by an edging of lighter colour, to prevent all harshness of contrast.

When, on the contrary, ornaments in a colour are on a gold ground, the ornaments are separated from the gold ground by an edging of a darker colour, to prevent the gold ground overpowering the ornament.

In other cases, where varieties of colour are used on a coloured ground, a general outline of gold, of silver, or white or yellow silk, separates the ornament from the ground, giving a general tone throughout; in their carpets and low-toned combinations of colour, a black general outline is used for this purpose.

Their object appears to be (in their woven fabrics especially) that each ornament should be softly, not harshly, defined; that coloured objects, viewed at a distance, should present a neutralized bloom; that each step nearer should exhibit fresh beauties—a close inspection the means whereby these effects are produced.

In the following list an attempt has been made to show, as far as the limits of a Catalogue will allow, how each article in the Collection is in accordance with or departs from these general principles, and others more particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a *knowledge of principles* which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, *carefully avoid any attempt to copy or reproduce them*; that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.

The principles belong to us, not so the results; it is taking the end for the means; if this Collection should lead only to the reproduction of an Indian style in this country, it would be a most flagrant evil.

The temporary exhibition of the Indian and other Eastern Collections in "The Great Exhibition of 1851," was a boon to all those European artists who had an opportunity of studying them; and let us trust that the foresight of the Government, which has secured to us a portion of those collections as permanent objects of study, will lead to still higher results.

May 1852.



# A CATALOGUE.

63 The Museum is intended to contain not only works selected as fine examples of design or art workmanship, but others chosen with a view to an historical series of manufactures.

## DIVISION I.—WOVEN FABRICS.

(All Woven fabrics are referred to by the letter "W" before the Numbers.)

### W 1.—PURPLE SARREE (A DRESS WORN BY WOMEN).

*Manufactured at Ahmedabad.*

*Purchased at £25, from the Exhibition of 1851.*

*Observations.*—Sarree, with gold flowers, distributed on a purple ground; the yellow appearing under the gold, adds greatly to its brilliancy; the border remarkable for the easy flow of the lines, and the harmonious juxtaposition of the colours. The dark green edging round the leaves, and the dark red edging round the flowers, of great value in defining the forms on the gold ground, and adding to the general harmony.

### W 2.—PURPLE KINKHOB (A KUMBERBUND OR WAISTBAND WORN BY MEN).

*Manufactured at Ahmedabad.*

*Purchased at £10.*

*Observations.*—Geometrical arrangement of small panels of conventional flowers and foliage; remarkable for the general gold colour contrasting with and balancing the purple; the foliage being further heightened, and the effect increased by a few spots of red. The general outline of the panels rather severe, but corrected, in some measure, by the intermediate diaper; the foliage in the panels well distributed.

### W 3.—GREEN KINKHOB or WAISTBAND.

*Manufactured at Ahmedabad.*

*Purchased at £4.*

*Observations.*—Gold diaper on green silk. A just proportion observed in the quantity of gold to the ground; the leading lines, although of the most simple kind, are relieved by the interweaving of the ground colour, so as to destroy the stiffness which might have otherwise resulted.

### W 4.—PURPLE KINKHOB or WAISTBAND.

*Manufactured at Ahmedabad.*

*Purchased at £3 6s.*

*Observations.*—Alternately plain stripes of gold on yellow, edged with gold on crimson, and stripes of foliage in gold on purple ground. The general effect is much enhanced by the yellow appearing as a diaper on the gold of the plain stripes; and the purple as a halftint on the flowers of the ornamental band, with the addition of crimson spots in small quantities; this renders the general effect sparkling and harmonious.

W 5.—WOVEN FABRICS.

W 5.—GREEN BROCADED NAMAZ SUTTRUNGEE or HINDOO PRAYER CARPET.

*Manufactured at Ahmedabad.*

*Purchased at £12 12s.*

*Observations.*—Agreeable arrangement of the forms and harmonious in colour; in the border may be studied graceful continuity of form and due balance of the masses; the diaper in the centre correct in scale and proportions; the spots of colour well balanced. It may again be observed, that all flowers on a gold ground are outlined by a darker tint.

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W 6.—ROOMAL or HANDKERCHIEF.

*Manufactured at Ahmedabad.*

*Purchased at £2 10s.*

*Observations.*—A running floral pattern in gold on crimson silk: the due relative quantities of pattern to ground have been observed; the flow of the main stalks are playful and elegant. The harmonious effect is much increased by the ground of red silk appearing, as hatching, on the gold flowers.

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W 7.—ROOMAL or HANDKERCHIEF.

*Manufactured at Ahmedabad.*

*Purchased at £2 10s.*

*Observations.*—Geometrical arrangement of flowers on stalks, in green, silver, and gold, on red silk; the red appearing through the gold ground, in hatchings; this is of great value in diminishing the quantity of gold, and adding to the general effect.

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W 8.—NAMAZ SUTTRUNGEE or PRAYER CARPET.

*Manufactured at Ahmedabad.*

*Purchased at £11.*

*Observations.*—Geometrical arrangement of leaves and birds in gold, on a purple ground; the ground re-appearing in skilfully arranged hatchings; the whole relieved by the silver flowers edged with red, and the red spots in the eyes of the birds, and in the centres of the small flowers; the evenness of tint produced by the skilful filling up of the ground is to be remarked. The border is rather weak, and not worthy of the centre.

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W 9.—GOLD AND SILVER BROCADE.

*Manufactured at Ahmedabad.*

*Purchased at £5.*

*Observations.*—The dark edging which surrounds the leaves on the gold ground is again worthy of remark, as showing that a different treatment is required for flowers on a gold ground to those on a ground of colour, where white or light colours are employed with the same purpose of distinctness, and at the same time adding to the general harmony; the small borders in which black is introduced are valuable in reducing the general glitter of the gold, which is a little in excess.

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W 10.—RED KINKHOB or WAISTBAND.

*Manufactured at Ahmedabad.*

*Purchased at £22.*

*Observations.*—Diaper in gold, on crimson silk. On a careless glance, the gold would appear here to be in excess; but on close inspection, the



## W 11.—WOVEN FABRICS.

admirable way in which this defect is remedied will be seen; the ground re-appearing in a small flower, and as hatching, on the gold: we may further see the lines of hatching reversed in each flower, so that no set lines are produced in any direction, and the red and the gold are perfectly balanced, thus the general bloom, always sought, is most successfully obtained.

### W 11.—PURPLE KINKHOB or WAISTBAND.

*Manufactured at Ahmedabad.*

*Purchased at £4 10s.*

*Observations.*—Diaper of gold and silver, on purple ground. Remarkable for the playful character and freedom from stiffness of the leading forms in the diaper; and the just appreciation of the quantities of the gold and silver in relation to the ground; the yellow silk interwoven with the gold also conduces to the general effect.

### W 12.—GREEN SILK BROCADE (KUMBERBUND OR WAISTBAND).

*Manufactured at Aurungabad.*

*Purchased at £3 10s.*

*Observations.*—Flower pattern, red, yellow, and white on green ground, well distributed; and the colours nicely balanced. The white edging on the red flowers of great importance in avoiding any harsh contrast of the red on the green; and adds considerably to the general liveliness of the effect.

### W 13.—PURPLE SILK BROCADE (A KUMBERBUND OR WAISTBAND).

*Manufactured at Aurungabad.*

*Purchased at £4.*

*Observations.*—The flowers are artistically grouped; the white edging round the flower, and the yellow edging round the green leaves, are valuable in softening the transition to the purple ground.

### W 14.—GREEN KINKHOB, WITH GOLD FLOWERS.

*Manufactured at Dholapore, in Rajpootana.*

*Purchased at £5.*

*Observations.*—Detached gold ornament repeated on pale green ground; the relative value of the gold to the ground has been well considered, and the varied outline of the ornament is judicious; thus no set lines are produced to mar the general effect.

### W 15.—WHITE SILK SARREE, WITH BLUE AND RED BORDER.

*Manufactured at Dholapore, in Rajpootana.*

*Purchased at £5.*

*Observations.*—Remarkable for the elegance of effect produced by very simple means: by the repetition of the same small flower in the border, well balanced in form and colour. The bands of black and red, in zigzag, above and below the general border, are judicious in retaining the eye within the border, and preventing it following the diagonal lines formed by the arrangement of the small flower in the filling in.

W 17.—WOVEN FABRICS.

W 16.—GREEN AND GOLD SHAWL.

*Manufactured at Dholepore, in Rajpootana.*

*Purchased at £18.*

*Observations.*—The border to this shawl is carefully drawn, and well balanced in colour; the conventional treatment of the floral groups in the centre is worthy of remark; but the general effect not particularly good.

W 17.—KINKHOB JAHL DAR, or GOLD FLOWERED TISSUE.

*Manufactured at Benares.*

*Purchased at £32 10s.*

*Observations.*—Diaper in silver, black, and red, on gold ground; selected for the elegance of the leading lines, and the just distribution and relative value of the several tints.

W 18.—GOOLBUND GOOLANAR, or GOLD AND RED TURBAN.

*Manufactured at Benares.*

*Purchased at £8 16s.*

*Observations.*—Remarkable for the elegance of the diaper on the gold; and for the distribution of the gold diaper on the red ground.

W 19.—DOPUTTA GOOLANAR ARI BEL, or RICHLY ORNAMENTED SCARF (USED BY MEN).

*Manufactured at Benares.*

*Purchased at £50.*

*Observations.*—Scarf, with gold and yellow ornaments on red ground in centre, and gold diaper on green border, with broad border at ends, of gold, with conventional foliage. The diaper in the centre, and on the green border, are graceful and well distributed; the small borders on the large ends of shawl are elegant in form, and harmonious in colour; the lines of the groups of conventional forms graceful; and the colours well balanced.

W 20.—PHOOLDAR PUGREE ASMANEE, or LIGHT BLUE FLOWERED TURBAN.

*Manufactured at Benares.*

*Purchased at £7 14s.*

*Observations.*—Scarf, with gold and silver ornaments, on pale blue centre, and gold scarf ends; the pattern well distributed, and the diaper, on gold ends, elegant.

W 21.—KINKHOB SOORKH, or RED KINKHOB.

*Manufactured at Benares.*

*Purchased at £46 4s.*

*Observations.*—Diagonal stripes; alternately a silver running ornament, on a gold ground outlined in black, red, green, purple, and pale blue; and an intermediate stripe, with foliage in red, purple, dark green, pale green, pale pink, and pale blue, on gold ground. The silver ornament on the gold ground is well distributed; and the patterns so arranged, that lines of colour range horizontally, while they follow in succession down the diagonal stripe; thus the tendency of the eye to run in one direction, by following the lines of the diagonal stripe, is corrected by the horizontal arrangement of the colours; and much harmony is the result.



## W 22.—WOVEN FABRICS.

### W 22.—KINKHOB BUENGUNEE, or PURPLE KINKHOB.

*Manufactured at Benares.*

*Purchased at £38 10s.*

*Observations.*—Gold running ornament in stripes, on ground of orange red, pink and pale pink, pale green and dark green, pale blue and dark blue, on a general purple ground. The general effect is full of harmony; and it is very instructive to see how this effect is produced.—The colours of the grounds of the leaves are arranged in the following order:—

Light pink	Dark green	Dark pink	Light green
Dark blue	Light pink	Dark green	Dark pink
Dark pink	Dark blue	Light pink	Dark green
Light blue	Dark pink	Dark blue	Light pink
Orange red	Light blue	Dark pink	Dark blue
Dark green	Orange red	Light blue	Dark pink
Dark pink	Dark green	Orange red	Light blue
Dark blue	Dark pink	Dark green	Orange red
Dark pink	Dark blue	Dark pink	Dark green
Light blue	Dark pink	Dark blue	Dark pink
Orange red	Light blue	Dark pink	Dark blue
Light green	Orange red	Light blue	Dark pink
Dark pink	Light green	Orange red	Light blue
Dark green	Dark pink	Light green	Orange red
Light pink	Dark green	Dark pink	Light green

Thus we have a succession of harmonies in each direction; both horizontally, vertically, and diagonally.—The width of the ornamental stripe, compared with the plain ground, is as 14 to 6, i.e. each stripe is separated from the next by 3-14ths of the stripe.—O. J.

### W 23.—KINKHOB BEYLA, or ORNAMENTAL KINKHOB.

*Manufactured at Benares.*

*Purchased at £32.*

*Observations.*—Selected for the harmonious arrangement of a variety of colours interwoven with gold. The principle of the continuity of the leading lines from which the flowers spring, may readily be traced. The pattern is slightly crowded by the weaving.

### W 24.—ROOMAL CHARBAGH, or SQUARE HANDKERCHIEF.

*Manufactured at Benares.*

*Purchased at £19 16s.*

*Observations.*—This Scarf is divided into four parts; the colours of the juxtaposed grounds are well chosen; these shawls in use would probably be rolled up as head dresses, when the change in colour would add to the effect. The distribution of the flowers on the ground is well balanced. The general border is defective in arrangement; and the palm-trees at the angles seem out of place, and unworthy of the other portions of the scarf. Altogether this is not so perfect a work as most of the others: it was selected for the tasteful arrangement of the colours.

### W 25.—DOPUTIA PETAMBAREE, or COLOURED SCARF (WORN BY MEN).

*Manufactured at Benares.*

*Purchased at £32.*

*Observations.*—Scarf, with pale blue centre and crimson border. The broad border at the ends of this scarf is made up of palm-trees, and conventional representations of birds and beasts in gold; the individual

## W 26.—WOVEN FABRICS.

forms are not very agreeable or perfect, but the general mass of gold is so well distributed that the general effect is impressive. We may here remark how, on the more delicate ground of the centre, the masses of gold are much smaller and more divided than on the stronger red of the border. The gold ornament on the red border at the sides is flowing and graceful, and the introduction of the green fillets is of great value.

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### W 26.—PETHUMBUR KIRMEZ, or CRIMSON SCARF (WORN BY MEN).

*Manufactured at Benares.*

*Purchased at £22.*

*Observations.*—Crimson Scarf, with border in gold; the centre, with gold birds on a crimson ground. The border very elaborate; but the massiveness of the gold well relieved by the diaper: it is worthy of remark how the transition from the rich gold border to the thinly ornamented ground, is managed by an intermediate band of gold ornaments on the red ground.

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### W 27.—PETHUMBUR ZURD, or YELLOW DHOTEE or LOIN CLOTH (WORN BY MEN IN MOURNING OR AT MEALS).

*Manufactured at Benares.*

*Purchased at £16.*

*Observations.*—Scarf, with plain yellow centre, and crimson border, with gold ornaments. The colour of the ground is well selected to balance the plain tint; the ornaments in gold on the border are graceful, and correct in drawing and composition: we may here observe the brilliant effect produced by the introduction of the green fillets; and further, the advantage of the gold ornament on the margin of the yellow ground, as leading the eye into the yellow, and preventing any abrupt transition from the border to the body of the scarf.

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### W 28.—ROOMAL ARI BEL, or CHEQUERED STRIPED HAND-KERCHIEF.

*Manufactured at Benares.*

*Purchased at £34 2s.*

*Observations.*—The filling in of this Scarf is divided by three bands, red, blue, and yellow; on which are ornaments in stripes of gold, silver, and blue, on the red band; gold, silver, and red, on the blue band; and gold, silver, and red, on the yellow band; with corners and centre ornaments of silver on gold ground. The band with the blue, silver, and gold upon it is the most perfect; the other two bands harmonize imperfectly with it, and the corners and centre are quite unworthy of the rest; but the general border which surrounds the whole is in excellent taste, as is the red border with gold between the two narrow green borders with the silver and gold wave diaper, which terminates the whole.

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### W 29, W 30, W 31, W 32, W 33, W 34, W 35, W 36.—FOUR PIECES OF COTTON AND FOUR BAGS.

*Manufactured at Assam.*

*Purchased for £1 16s. at public sale.*

*Observation.*—Examples of the good taste and harmony of colour exhibited even in the commonest works of the Eastern nations.

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W 37.—WOVEN FABRICS.

W 37, W 38, W 39.—THREE PIECES OF MUSLIN, PRINTED IN GOLD.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at 10s. each.*

*Observations.*—Well distributed diapers. The proportion of gold to ground thoroughly felt.

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W 40, W 41, W 42.—THREE PIECES OF PRINTED CHINTZ.

*Manufactured at Jeypore, in Rajpootana.*

*Purchased at £1 1s. each.*

*Observation.*—Remarkable for grace of form and happy proportion of the ornament to the ground.

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W 43, W 44, W 45, W 46, W 47, W 48.—FIVE PIECES OF PRINTED CHINTZ, AND ONE PIECE OF MUSLIN.

*Purchased for £5 at public sale.*

*Observation.*—Good illustrations of colour.

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W 49, W 50.—TWO PRINTED MUSLIN SCARVES.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at £1 each.*

*Observations.*—The centre sprigs and flowers well distributed; the dull green of the leaves leading the eye agreeably into the white ground. Had the green been stronger the effect of the whole would have been spoilt. The general border of the scarf end rather coarse, and the broad band of gold (in W 50) rather abrupt.

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W 51.—MUSLIN SCARF PRINTED IN GOLD.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at £1.*

*Observations.*—Well distributed gold pattern on purple ground; the palmiettes in the border very graceful.

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W 52.—SILK KINKHOB, or WAISTBAND.

*Manufactured at Hyderabad.*

*Purchased at £1.*

*Observations.*—Selected for the geometrical arrangement of small flowers, in green and gold, on a red ground; remarkable for the perfect balance between the flowers and the ground, the small intermediate spot being just sufficient to prevent the red ground overpowering the flowers; and we may further see the value of the thin outline of greenish-yellow silk, which separates the green leaves from the red ground; thus preventing a harsh or cutting contrast.

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W 53, W 54.—TWO SILK PIECES.

*Manufactured at Hyderabad.*

*Purchased at £2 10s. each.*

*Observations.*—(W 53) Stripes in gold colour and green, alternately with stripes of ornament; the green edging surrounding the yellow band useful in confining the eye to the elaborate ornamental border on either side: the harshness of the contrast well broken by the gold colour; and the red ground appearing everywhere underneath as a diaper adds greatly to the general effect. (W 54) Gold flowers on a red ground. As we have here no

W 55.—WOVEN FABRICS.

plain band as in the last example, but in the intermediate band, flowers on an open ground, the introduction of the green is unnecessary, distinctness being obtained without it.

W 55.—GOLD AND SILVER BROCADE.

*Manufactured at the Malay Peninsular.*

*Purchased at £8.*

*Observations.*—Gold ornaments on a moroon coloured silk ground. The arrangement of the border very perfect and well distributed; the diaper on the centre, with purple, white, and yellow silk on the moroon ground, heightened with gold, well balanced and effective.

W 56.—GOLD AND SILVER BROCADE.

*Manufactured at the Malay Peninsular.*

*Purchased at £3.*

*Observation.*—The gold well distributed on the red ground.

W 57, W 58.—BODICE, EMBROIDERED SATIN; AND BODICE, EMBROIDERED MUSLIN.

*Manufactured at Cutch.*

*Purchased for £1 15s. at public sale.*

*Observation.*—The muslin suggestive to lace designers.

W 59.—SATIN AMBER COLOURED EMBROIDERED.

*Manufactured at Cutch.*

*Purchased for £3 13s. 6d. at public sale.*

*Observation.*—Excellent study for arrangement of colour in the several ornaments, and in the border.

W 60, W 61, W 62.—THREE EMBROIDERED APRONS.

*Manufactured at Cutch.*

*Purchased at £3 each.*

*Observation.*—Graceful lines, well-balanced masses, and harmonious colours.

W 63, W 64, W 65, W 66.—FOUR EMBROIDERED SATIN DRESSES WORN BY PARSEE CHILDREN.

*Purchased for*—W 63, £2; W 64, £2; W 65, £1 17s. 6d.; and W 66, £1 15s., at public sale.

*Observation.*—Good specimens of embroidery.

W 67, W 68.—TWO EMBROIDERED HOOKAH CARPETS.

*Manufactured at Jatta, in Sindh.*

*Purchased at £3 each.*

*Observations.*—General arrangement graceful; but the colours rather harshly contrasted; the gold outline surrounding every part of great value in diminishing this.

W. 69.—EMBROIDERED TABLE COVER.

*Manufactured at Jatta, in Sindh.*

*Purchased at £15.*

*Observations.*—The separate portions graceful in design, but the whole not well combined. The transition from the ornamental portions



## W 70.—WOVEN FABRICS.

to the black ground particularly abrupt; the centre especially is defective in arrangement.

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### W 70.—CHINA SILK SCARF.

*Purchased for 18s. at public sale.*

*Observation.*—A study for quiet richness of colour.

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### W 71.—CHINA SILK SCARF, WORKED IN GOLD.

*Purchased for £1 at public sale.*

*Observation.*—The ornament well balanced and equally distributed.

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### W 72.—CRIMSON BODINET SCARF, EMBROIDERED.

*Manufactured at Delhi.*

*Purchased at £5.*

*Observations.*—Graceful arrangement of conventional foliage; the colours in the several leaves and flowers well contrasted; the general edging of gold and yellow silk, outlining the whole, most valuable.

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### W 73.—GOLD EMBROIDERED SCARF.

*Manufactured at Delhi.*

*Purchased at £7 14s.*

*Observations.*—Conventional ornament, well wrought in embroidery. The blue, red, and green bands in the border, most harmonious in juxtaposition. The open character of the embroidery, which allows the ground to appear through, is most judicious in the treatment.

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### W 74, W 75, W 76, W 77, W 78.—FOUR CHINTZ SHAWLS and HANDKERCHIEF.

*Purchased for £3 13s. 6d. at public sale.*

*Observations.*—These articles afford suggestions from their quiet graceful simplicity. The distribution of the quantities in the forms and colours is excellent.

Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"In designing for garment fabrics, it will generally be found that the simplest patterns are in the best taste. The efforts, however, both of designers and manufacturers, have been too often directed to difficulty and complication, rather than to produce the greatest effect with the least possible means. Thus we find the number of blocks used in printing any pattern, or of colours in weaving, or the number of cards required to produce a certain design, dwelt upon, rather than the excellence of the design itself, and gaudiness and ugliness are esteemed, if expensive and troublesome in production, rather than beautiful simplicity. As simplicity is one of the first constituents of beauty, it will often happen that simple patterns are far the most beautiful, and that one printing, or weaving in one colour, is in good taste; while every multiplied difficulty becomes further removed from it. It has before been said, that calling undue attention to the ornament is a great error in designing for garment fabrics: there needs, in the larger masses of the dress, a sense of what a painter calls *breadth* or *repos*, which is only attainable by great simplicity, by flat or diapered treatments of small forms, by uncontrasted light and dark, and delicate tints of colour: those difficult patterns of many parts are too apt to offend against the above requirements, and to cause the figure to stare upon the ground and attract attention to itself, to the destruction of the true decoration of such fabrics."

## W 79.—WOVEN FABRICS.

### W 79.—CASHMERE SHAWL.

*Manufactured at Cashmere.*

*Purchased at £55.*

*Observations.*—In this Shawl may be studied the peculiar characteristics of design which pervade this class of shawls: the greatest variety of colours are blended together without confusion and without discord. The main conventional forms are filled in with other patterns upon them as on a ground, and the main ground itself covered in every part: but nowhere does a spot of colour appear as an accident; every leaf can be traced to a parent stem; every leaf, however small, is surrounded by an outline of an intermediate colour between it and the ground, which is one of the causes of the general quiet effect so well known as belonging to these shawls. The general forms, however, are not good, and, but for the quiet and harmonious treatment of the colouring, would be unbearable.—*Owen Jones.*

### W 80.—SPECIMENS OF CASHMERE NEEDLE WORK.

*Manufactured at Lahore.*

*Purchased for £4 2s. 6d. at public sale.*

*Observation.*—Good specimen of embroidery by hand, and very harmonious in colour.

### W 81, W 82, W 83, W 84.—FOUR PIECES OF FIGURED WHITE MUSLIN.

*Manufactured at Dacca.*

*Purchased at—W 81, £5 12s.; W 82, £5 10s.; W 83, £5 15s.; W 84, £7 3s.*

*Observation.*—Remarkable for the elegance of the flowers, and happy distribution and proportion of forms to spaces.

### W 85, W 86, W 87, W 88, W 89.—FIGURED MUSLIN SCARVES.

*Manufactured at Dacca.*

*Purchased at—W 85, £1 5s.; W 86, £1 5s.; W 87, £1 2s.; W 88, £1 2s.; W 89, £1 2s.*

*Observations.*—The graceful flowing lines of the foliage in the Scarf ends and borders, with the general massing of the flowers, and the justly proportioned filling-in of the ornaments, well worthy of study.

### W 90.—FIFTY PIECES OF RIBBONS OR EDGINGS FOR SARREES.

*Manufactured at Aurangabad and Ahmedabad.*

*Purchased at £12.*

*Observations.*—Remarkable for the harmony of colour and beauty of the several patterns, and general applicability to their purpose, and may be contrasted with advantage with the modern practice of using for ribbons groups of flowers, which, however beautiful as copies from nature, are unsuited, when used imitatively, to decorate such fabrics.

### W 91.—BEETLE-WING INSERTION.

*Manufactured at Aurangabad.*

*Purchased at £1.*

*Observations.*—Graceful flowing pattern in gold, on a silver ground; the leaves of green and ruby well balanced; the gold edging round the leaves adding much to the general brilliancy of effect.



## W 92.—WOVEN FABRICS.

### W 92.—PIECE OF SILVER TISSUE WITH BEETLE-WING INSERTION.

*Purchased for £2 12s. 6d. at public sale.*

*Observation.*—Remarkable as showing how even tinsel may become rich and decorative by proper treatment.

### W 93.—PURDAH OR SCREEN FOR AN AUDIENCE HALL, WORKED IN SILK.

*Manufactured at Mooltan.*

*Purchased at £25.*

*Observations.*—Very beautiful in form, and harmonious in the colouring; the white edging round the blue, and the yellow edging round the green, of great service; the black also introduced on the blue, and in the centre, flowers, of great importance to the general effect.

### W 94.—LARGE PRINTED FLOOR COVER.

*Manufactured at Ahmedabad.*

*Purchased at £5 10s.*

*Observations.*—Selected as an example of a quiet, inoffensive treatment of ornament in a cheap and common material. The general forms, though not particularly graceful, are yet well distributed, and the whole when seen together are not inharmonious; the importance of the outline to the several forms and ornaments can here be well studied. The introduction of the black is very useful in harmonizing the various low toned colours employed, whilst the white flowers spread over it relieve it from dullness. The border in brown, with a dark outline, well drawn and massed.

### W 95.—SILK CARPET, MANUFACTURED AT CASHMERE.

*Purchased at £30 9s.*

*Observations.*—The present is an illustration of quiet richness; the harmony of the colours is excellent. Upon the subject of carpets, Mr. Redgrave, in his "Report on Design" in the Exhibition of 1851, remarks:—

"A most careful examination has confirmed a strong feeling as to the great superiority of the designs of Indian and Turkish carpets, both in the arrangement and general tone and harmony of the colours, and the flat treatment and geometrical distribution of form. The Turkish carpets are generally designed with a flat border of flowers of the natural size, and with a centre of larger forms conventionalized, in some cases even to the extent of obscuring the forms,—a fault to be avoided. The colours are negative shades of a medium, or half-tint, as to light and dark, tending rather to dark, with scarcely any contrast, and therefore a little sombre in character. Three hues predominate and largely pervade the surface, namely, green, red, and blue; these are not pure, but negative, so that the general effect is cool, yet rich and full in colour. The colours, instead of cutting upon each other, are mostly bordered with black, the blue has a slight tendency to purple, and a few orange spots enliven and enliven the effect. The distribution of colour in these fabrics is far simpler than in those from India, which last have sometimes a tendency to fixiness, from a larger admission of warm neutrals, as brown and brown purple; they also admit of a much greater variety of colours than the Turkish. The colour of the Indian carpets, however, is so evenly distributed, and each tint so well balanced with its complementary and harmonising hue, that the general effect is rich and agreeable; the hues all tend to a dark middle tint in scale, and white and yellow are sparingly introduced to define the geometrical arrangement of the forms, such arrangement being the sound basis of all Eastern ornament. The illustration given in fig. 1, plate I (see W 97), is from an Indian rug, and will illustrate the various principles and the tone of colour contended for. A

W 96.—WOVEN FABRICS.

large silken carpet and a smaller one, (the present specimen,) exhibited by the HONOURABLE THE EAST INDIA COMPANY, are fine examples of the skill and taste which are evidently traditional in the Indian races."

W 96.—LARGE WOOL RUG.

*Manufactured at* Ellore.

*Purchased at* £9 9s.

*Observation.*—See W 95.

W 97.—LARGE WOOL RUG.

*Purchased at* £5.

*Observation.*—See W 95.

W 98.—LARGE WOOL RUG.

*Purchased at* £4 15s.

*Observation.*—See W 95.

W 99.—RUG, SILK AND COTTON PILE.

*Manufactured at* Madras.

*Purchased at* £5 5s.

*Observation.*—See W 95.

W 100.—WHITE TUNISIAN BERNOS.

*Purchased at* £5.

W 101.—WHITE TUNISIAN DRESS.

*Purchased at* £4.

W 102.—BLUE AND WHITE SCARF.

*Purchased at* £1 10s.

W 103.—BLUE AND YELLOW HANDKERCHIEF.

*Purchased at* 10s.

W 104.—LARGE COLOURED WRAPPER.

*Purchased at* £5.

W 105.—LARGE GREY WRAPPER.

*Purchased at* £5.

W 106, W 107, W 108.—THREE PIECES OF CARPET.

*Purchased at* £1 2s.

*Observation.*—These articles have been selected as useful for the Student in arranging draperies, and also as exhibiting the good taste and true principles which are found even in the humblest works of the Arab tribes.

W 109.—EMBROIDERED SILK SCARF.

*Purchased at* £12.

W 110.—EMBROIDERED SILK SCARF.

*Purchased at* £6.

W 111.—SILK SCARF EMBROIDERED WITH GOLD.

*Purchased at* £10.

W 112.—SILK SCARF EMBROIDERED WITH GOLD.

*Purchased at* £10.



## W 113.—WOVEN FABRICS.

### W 113.—SILK SCARF EMBROIDERED WITH GOLD.

*Purchased at £7.*

### W 114.—SILK SCARF EMBROIDERED WITH GOLD.

*Purchased at £6.*

*Manufactured in Tunis.*

*Observations.*—Remarkable as good illustrations of the use of gold; also for the forms of ornamentation, well adapted in their lines and elongations for the working in the loom; good distribution of form and general harmony of colour.

### W 115.—CARPET FOR HALLS OR STAIRS.

*Manufactured in Turkey.*

*Purchased at £10 10s.*

*Observations.*—Remarkable for the harmonious combination of colours, and happy arrangement of conventional forms: best exhibiting the treatment proper for carpets, which, serving as a background for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet designs.

### W 116.—EMBROIDERED TOWEL.

*Manufactured in Turkey.*

*Purchased at £10.*

*Observations.*—Good arrangement of the general form, and harmonious in the colouring: it is also an interesting example of the conventionalization of natural forms.

### W 117.—CHAIR COVER.

*Manufactured in Turkey.*

*Purchased at £3 13s. 6d.*

*Observation.*—Well distributed diaper.

### W 118.—EMBROIDERED SHAWL.

*Manufactured in Turkey.*

*Purchased at £3 10s.*

*Observation.*—Specimen of ornament by hand embroidery, and of ornament woven in the loom.

### W 119.—EMBROIDERED SCARF.

*Manufactured in Turkey.*

*Purchased at £3.*

*Observation.*—Example of Turkish embroidery rather inclining to European treatment.

### W 120.—SHAWL.

*Manufactured by Ductel Aîné et Cie., 1, Rue des Petits Pères, Paris.*

*Purchased at £60.*

*Observation.*—This Shawl is said to be the most perfect specimen of shawl weaving as yet produced; there are 110 threads to the "centimetre" in the weft, and 210 in the warp: the arrangement of the colours is harmonious, but the general arrangement of the pattern seems hardly worthy of so much labour. It is arranged on the principle of the Cashmere shawls; but it is a question how far the admiration of these latter be not an object of fashion; for it is clear that the end obtained, namely,

## W 121.—WOVEN FABRICS.

perfect blending of colours and harmonious effect, might equally well be produced with a more perfect arrangement of forms.

### W 121, W 122.—AXMINSTER CARPET, OF TURKISH DESIGN; AND MASULIPATAM STAIR CARPET.

*Manufactured by* WATSON, BELL, and Co., 35 and 36, Old Bond Street, London.

*Material.*—Woollen Yarn, and Linen.

*Purchased at* £34 13s., and £1 10s. 4d.

*Peculiarities of Manufacture.*—"The Axminster Carpet affords facility for the change of colours or design, inasmuch as the threads are worked with the fingers and tied through the back, so as to form a solid fabric; the quality is varied according to the materials used, and the fineness of the stitch employed. The Masulipatam Stair Carpet is made precisely upon the same principle as the Axminster carpets, but much finer and closer in the stitch. During the Great Exhibition, public attention was directed to this particular kind of carpets, in respect of the harmony of their colouring and their adaptation for general purposes. As regards price, they are cheaper than the Axminster. By the employment of native agency, which has been secured by the importers, the greatest facility is rendered for procuring a constant supply, of any size, to special order; a change also can be effected in the colouring, so that they may be adapted to any kind of decorations."—*Watson, Bell, and Co.*

*Observations.*—Examples of carpeting designed on the true oriental principle of a flat ground, relieved by harmoniously coloured enrichments; without any attempt at false shadows or imitations of relief.

### W 123.—KIDDERMINSTER CARPET.

*Purchased at* 4s. 6d., from J. G. CRACE.

*Observation.*—An example of the flat treatment of ornament, well distributed.

### W 124, W 125, W 126.—THREE PIECES OF OLD VENETIAN EMBROIDERY.

*Observation.*—Examples of graceful renaissance, forms and flat treatment suitable to hangings.

### W 127, W 128.—TWO SPECIMENS OF MODERN HONITON LACE.

*Worked and presented by* E. DARVALL and Co.

*Peculiarities of Manufacture.*—"The lace trade must have been for a long time a staple manufacture here, and I apprehend was made on pillows with bobbins as at present; it is termed by old writers 'the Bone Lace;' and Fosbrooke, the author of the 'Antiquities of England,' says, 'The bone lace is thread lace and certainly not a modern manufacture, and it is called bone lace from the bobbins with which it is worked being made of bone.' In confirmation of Mr. Fosbrooke's opinion as to the antiquity and importance of the lace trade I find that in the latter end of the reign of Edward IV. (1482), and the first year of Richard III. (1484), Acts of Parliament were passed prohibiting the importation of foreign laces into this country. Miss Strickland, in the 'Lives of the Queens of England,' mentions that Margaret of Anjou, the warlike wife of Henry VI., who reigned from 1443 to 1460, was assiduous in trying to turn the attention of the people of England to commerce and manufactures, especially those of woollen and silk. I date the increase and improvement of the manufactures from the immigration of the Protest-



## W 129.—WOVEN FABRICS.

"tants from the Low Countries at the time of the persecutions there by the Duke of Alva, the Governor under Philip II. of Spain, about the year 1560, and of the French Protestants at a later period after the revocation of the Edict of Nantz by Louis XIV. in the year 1685, who carried their riches and their manufacturing industry into England and other lands. Previous to the immigration from the Low Countries I apprehend the manufacture of lace in England was from silk or coarse thread, but that the Flanders men brought over the finer threads which were spun there from their flax, and thus the laces of England rivalled those of Meclin, of Valenciennes, and Brussels. It must have flourished in Honiton about the sixteenth century, as James Rodge, who died in the year 1617 (fifteenth year of the reign of James I.), and whose tomb is in our churchyard, is called there a bone lace seller; he must have been a man of substance who had grown rich in his business, as he is recorded to have given 100*l.* to the poor of Honiton."—*E. Darvall and Co.*

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### W 129.—OLD POINT BRUSSELS LACE.

*Presented by Mrs. HENRY BYNG.*

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### W 130.—BROCADED SILK VELVET ON GOLD GROUND.

*Purchased of Mr. JOHN WEBB, at £1 10*s.**

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### W 131.—CRIMSON AND WHITE SILK VELVET.

*Purchased of Mr. JOHN WEBB, at 10*s.*, as a specimen of manufacture.*

*Observation.*—Flat treatment of floral decoration, probably Turkish.

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### W 132.—FRENCH CARPET.

*Purchased of Messrs. JACKSON and GRAHAM, at 30*l.**

*Observations.*—Designed on the Oriental principle; harmonious in the general distribution of colour, which is suitable also to its purpose as a carpet.

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## OBSERVATIONS ON SOME OF THE SPECIMENS OF METAL WORK.

By PROFESSOR SEMPER.

On M 1, M 20, M 2.

THE comparison between the numbers M 1 and M 20 on the one hand, and number M 2 on the other, is interesting as a study of ornamental colouring. In M 1 we see how the blue and green enamel grounds stand crudely opposed to each other, without being united by a common parentage. Even the introduction of the ruby into the system is hardly sufficient to render them more harmonious. Even in M 20 we observe some deficiency of harmony, but here it is less violent, the green and blue tints being broken and connected together by the neutral black, which has been interposed between the two tints. These and some similar works of Oriental art stand in direct opposition to the beautiful Tulwar or Sword, M 2, and such objects as M 11 and M 12, which belong to the same system of colouring and ornamentation. Here the various powerful and brilliant colours, although violent, are united by a common hue or tint, which is spread over the whole. Every colour is one shade of a general scale, to which all the others belong, passing from the green through the white to the red, which last, in its special hue, is thus made the dominant colour of the whole system. The ground is formed, not by white, but by a neutral jade colour, which is very pale, but always greenish on the scabbard, where it works in unity with the green leaves and the gold rims to contrast the ruby or rather the Oriental red (*sang de bœuf*) of the flowers, which last are here dominated by this coalition.

The same alliance between the green leaves and the jade coloured base, as complementary to the red, is more fully exhibited on the lower part of the hilt of the sword, where the ground is of a somewhat darker greenish tint.

On the middle compartment of the hilt, however, the same jade coloured ground takes another hue, and enters into an alliance with the ruby against the green, making thereby the ruby the dominant colour.

Thus we observe on this beautiful specimen of Oriental art, variety and contrast most happily combined with harmony and repose, which result has been obtained, first, by a common key, upon which the whole tone of the system of colours has been tempered, and, secondly, by the system of subordination, which has been carried throughout.

The first quality, harmony, obtained by a common tone of the colours which enter into the system, is one of the great mysteries of beauty which unerringly prevail in nature and such works of men as are simple expressions of natural artistic feelings.

Such work are generally tinged by the natural hues of the materials employed, which hues form the bases and connecting links between the bright colours which enter often into the composition of their ornamentation. This may be seen in the straw and rush carpets of the Oriental, American, and African tribes; in the embroideries upon leather and wood-bark by the Canadian; in the raw-silk and cotton tissues of the Chinese; in the ornaments made with tinged rice; in coloured gutta-percha ornaments; in the terra cotta vases of the Greek, and in the jade vases of the Chinese and Indian.



## OBSERVATIONS ON SOME OF THE SPECIMENS OF METAL WORK.

Specimens of this kind are extremely interesting for the study of colouring, and are very often at the same time good examples of ornamental art in general.

The fine jade vases M 102 and M 103 belong to this sort of ornamental industry, and are, with their inlaid stones, nearly related to the enamels in question, which seem to be quasi imitations of the natural materials which enter into the composition of these works.

The attainment of that great object of ornamental art, which consists in the due subordination of the ornamental parts to the chief impression, is not often to be found in works of early periods of art, and seldom prevails in Oriental art, which generally suffers from the absence of this principle; we see on them flowers and ornaments spread over the whole, like net-work. The above-mentioned sword forms, however, a beautiful exception, though the hierarchical principle in it seems to be neutralized by its double application.

Egyptian, and more especially Greek ornaments and implements, combine these two high qualities, and moreover excel the Oriental works in the elegance of their general forms and outlines; it will therefore be extremely useful to have a greater number of antique ornamented works for comparison with the Oriental, mediæval, and modern articles in the Museum.

The modern works in the Museum are chiefly specimens of the facility and skill of the present age in treating materials, but at the same time, some of them give evidence of danger to the true progress of art, which may arise from their study. The works of Vechte are worthy of being placed at the side of the works of Michael Angelo and Cellini; and the vases and other works of Sèvres manufacture are beautiful specimens of modern enameling.

The sword M 55 is very well executed, but the ornamental parts of the hilt are not adapted to the principal object, and in themselves a little clumsy. The hunting knife in the style of the thirteenth century, manufactured by Marrel Freres, is a fine specimen of execution in metal, but seems to fail in style and character.

The armourer's art is one of those which most require to be sustained by old examples; these nevertheless have been neglected by modern armourers, because their immediate application to modern arms is not so easy, nor has it been so much required, as the imitation of old bracelets or braches, or the copying of ecclesiastical candelabras.

G. SEMPER.





## DIVISION II.—METAL WORK.

### ENAMELS ON METAL AND JEWELLERY, &c.

(All Works classed under Metal Work are referred to by the letter "M" before the Numbers.)

#### M 1.—DAGGER, WITH ENAMELED SHEATH AND HANDLE.

*Manufactured at Scinde.*

*Purchased at £20, from the Exhibition of 1851.*

*Observations.*—The general form of this Sheath will furnish a perfect illustration of the principle ever adopted by Eastern nations of always decorating their construction, and never constructing decoration. There is not a line upon this which could be omitted with advantage. We see how the position of the back edge of the knife within, is appropriately recognized externally by the band; while the ornaments on either side meet on a line over the cutting edge. The rings round the handle are admirably adapted for affording a firm hold in the use of this dangerous weapon. The ornaments are very elegant in design, and the whole effect very brilliant; but it suffers a little from the absence of ruby colour, which would have made it more harmonious.

#### M 2.—THULWAR OR SWORD, WITH ENAMELED HILT, POINT, AND SCABBARD.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at £52 10s.*

*Observations.*—A specimen of good design, excellent arrangement of form, and harmony of colour: we may here see an example of that happy art to which Eastern nations have arrived by centuries of refined study and experience of adapting the ornament to the form or space to be ornamented: this is seen beautifully at the point, at the hilt, and the scabbard. The lines of the ornament are so introduced that they seem to suggest the general form, rather than to have been suggested by it. (See M 7.)

#### M 3.—THULWAR OR SWORD, WITH ARMLET INLAID WITH GOLD.

*Manufactured at Hyderabad.*

*Purchased at £10.*

*Observations.*—Parts of the ornamentation very graceful, but there is a little want of scale between the border and the dolphins ornamenting the centre; this was in some measure less apparent when the scales on the fish, now partly effaced, were perfect. The two conditions under which this is now seen, furnish a good lesson of the use of detail in diminishing the prominence of one portion of ornament over another, when from accidental circumstances it may happen to be in excess.

#### M 4, M 5.—TWO SWORD HANDLES, INLAID WITH GOLD.

*Manufactured at Touk.*

*Purchased for £6 5s., and £4, at public sale.*

*Observations.*—(M 4). The general form first divided into spaces, which are then filled in with ornament, very varied, graceful, and well distributed.

M 6.—METAL WORK, &c.

M 6.—LASCARREE OR WAR SPEAR, WITH PAINTED STAFF,  
AND GOLD HEAD.

*Manufactured at Lahore.*

*Purchased at £5.*

*Observations.*—The painted ornament on the Staff very well distributed, and the green well balanced by the gold. The moulded forms and the indented pattern on the spear head are very appropriate.

M 7.—A SHIELD, OF BUFFALO HIDE, WITH ENAMELED  
BOSSSES.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at £20.*

*Observations.*—The bosses on this Shield are elegant in form and harmonious in colour; the value of the white in intensifying the colour of the crimson flowers is well felt. The gold ornament painted on the shield itself, though designed on correct principles, is out of scale with the bosses, and altogether not in accordance with them. (See M 2.)

M 8.—SHIELD AND FOUR PLATES OF ARMOUR, INLAID  
WITH GOLD.

*Manufactured at Putteala.*

*Purchased at £48.*

*Observation.*—The patterns well distributed, in true scale with the objects decorated, and elegant in composition.

M 9, M 10.—COAT OF MAIL, HELMET, AND PLUMES.

*Manufactured at Lahore.*

*Purchased for £26 5s. at public sale.*

*Observation.*—Purchased for their picturesque utility to the decorative painter. (See V 9.)

M 11.—BUNGAREE OR BRACELET, ENAMELED, AND SET  
WITH DIAMONDS AND RUBIES.

*Manufactured at Dholepore, in Rajpootana.*

*Purchased at £26.*

*Observations.*—This Bracelet is rather violent in its contrasts of colour; but remarkable chiefly as showing that even in the setting of their jewels the Indian workmen never failed to carry out an idea. The rubies and diamonds are so combined in the setting as to represent flowers, buds, and leaves on the stalk, springing right and left from the rose in the centre. The arrangement of the enameled birds and flowers on the inner surface is playful, and of excellent workmanship.

M 12.—BUNGAREE OR BRACELET, ENAMELED, AND SET  
WITH DIAMONDS.

*Manufactured at Dholepore, in Rajpootana.*

*Purchased at £18.*

*Observations.*—The arrangement and setting of the diamonds very elegant; and the blue just the colour which would best set off the brilliancy of the diamonds. In the enameled pattern on the inside surface the red is rather in excess by reason of the faint colour of the green.



### M 13.—METAL WORK, &c.

#### M 13.—BRACELET, SILVER-GILT AND ENAMELED.

*Manufactured at Kangra.*

*Purchased at £6 6s.*

*Observations.*—This ornament, in which blue, green, silver, and gold are nicely contrasted, recalls somewhat the necklaces of the ancient Egyptians. The arrangement of the forms is playful; and the position of the pendant drops, alternating with the lines of the ornament within the bands, so as to avoid any direct line running out of the subject, very judicious.

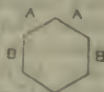
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#### M 14.—ANKLET, SILVER-GILT AND ENAMELED.

*Manufactured at Kangra.*

*Purchased at £4 12s.*

*Observations.*—The ornaments on this Anklet are well adapted to the different surfaces, the ornament on A tending in its main lines to develop length on the surface; while the direction of the ornaments on the surfaces B B, is the best that could be employed for leading the eye onwards



from the edge; the bands encircling the anklet on either side are prettily ornamented with lines calculated to aid the effect; whilst the ornament beyond leads the eye gradually into the portion of plain gold, the gold ornament consisting of two serpents' heads endeavouring to catch swans floating on water; had they been better executed, the whole would have been much improved.

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#### M 15.—DHALEE, OR GOLD NECKLACE.

*Manufactured at Tenasserim.*

*Purchased at £14.*

*Observations.*—The way in which the forms are here massed, gradually diminishing in bulk from the inner ring to the extremities, is well worthy of study; the variety of line produced by the position of the several forms; the judicious amount of relief in each, with the elegance of the forms themselves, render this Necklace a valuable object for study.

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#### M 16.—GOLD NECKLACE.

*Manufactured at Calcutt.*

*Purchased at £30.*

*Observations.*—This Necklace, though very beautiful, is much less perfect than the last; it has less design in it; there is more repetition of the same forms, and therefore it is more monotonous; it is formed on the opposite principle to the last, the lines radiating from the centre, and the forms getting larger towards the margin; but this is judiciously corrected by the pattern being more open towards the extremities.

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#### M 17.—GOLD NECKLACE, DIAMOND CUT.

*Manufactured at Calcutta.*

*Purchased at £4.*

*Observations.*—In this Necklace we see the advantage of confining the bright parts to the diamond cut surfaces, which, by contrast with the

M 18.—METAL WORK, &c.

dead parts of the gilding, are rendered much more brilliant; the form of the ornament is very graceful.

M 18.—CUP, COVER, AND PLATE, SILVER GILT.

*Manufactured at Hyderabad.*

*Purchased at £10.*

*Observations.*—The form and general effect of this Cup is agreeable; it is remarkable from the simple means by which the general effect is produced, namely, the repetition of very simple elementary forms.

M 19.—CUP AND COVER, SILVER ENAMELED.

*Manufactured at Lahore.*

*Purchased at £7.*

*Observations.*—This small Cup furnishes a valuable illustration of the principles of ornamentation. Each line is exactly what it should be, to give value to the surface on which it is placed, and to assist in the development of the form; the ornament at A adapts itself to the spreading form of the lip of the cup; the main portion of the neck is defined by the ornament B; the lines of the ornament at D are well adapted for leading the eye down the swell of the cup, in its turn agreeably decorated by the ornament G, the lines of the ornament helping to carry the eye round it horizontally: how perfect, again, are the proportions to it of the narrow bands F F, while the eye is led downward by the ornament H, to the judiciously arranged ornament at the foot, K: the lid of the cup is also equally well studied. The execution of this work, unfortunately, is rather coarse, and the colours are ill balanced; it would otherwise have been a most excellent work.



M 20.—DRINKING CUP, SILVER-GILT AND ENAMELED.

*Manufactured at Kangra.*

*Purchased at £4 4s.*

*Observations.*—The ornament on this Cup is well arranged, and nicely distributed; but the colour is imperfect, requiring purple to balance the green.

M 21.—ROSE WATER BOTTLE, ENAMELED.

*Manufactured at Dholepore, in Rajpootana.*

*Purchased at £10.*

*Observations.*—The general form of this Rosewater Bottle is graceful and suggestive; we have the root, the bulb, the stalk, and the flower conventionalized, sufficiently near to suggest an image to the mind, yet in no way attempting to imitate nature. The ornaments are well adapted to the forms decorated; and the blue, purple, green, and gold, harmoniously combined.

M 22.—SPICE BOX, ENAMELED.

*Manufactured at Dholepore, in Rajpootana.*

*Purchased at £31.*

*Observations.*—This Box is worthy of study, from the simple yet agreeable arrangement of the several parts, each most appropriate to its



M 23.—METAL WORK, &c.

office. Although the workmanship is less perfect than it might be, yet true art-feeling pervades the whole.

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M 23.—PAUN AND SUPARREE, OR BEETUL LEAF AND  
BEETUL NUT BOX, IN SILVER, PARTLY GILT.

*Manufactured at Ulwar, in Rajpootana.*

*Purchased at £6 10s.*

*Observations.*—The general form of this Box is rather a conceit, a very unusual treatment in Oriental works; but it is remarkable for the elegance of the pierced work, and due subordination of the several ornaments to each other; it is, however, in several parts, tinged with European taste.

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M 24.—PAUN AND SUPARREE BOX, SILVER OPEN WORK.

*Manufactured at Mirzapore.*

*Purchased at £4 10s.*

*Observations.*—This trifle may be studied, as showing the constructive arrangement properly decorated: each general form is divided by main lines; and these again filled in with other divisions and patterns, producing an even tint over the whole, without confusion: every line has a meaning; every bud and stalk can be traced to its parent stem.

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M 25, M 26, M 27, M 28, M 29.—FIVE HOOKAH BOTTOMS.

*Purchased at £2 10s. each.*

M 30, M 31, M 32, M 33, M 34.—FIVE HOOKAH BOTTOMS,  
SMALLER.

*Purchased at £1 each.*

M 35, M 36.—WATER BOTTLE AND BASIN.

*Purchased at £4.*

M 37.—WATER BOTTLE.

*Purchased at £2.*

M 38.—CUP.

*Purchased at £1.*

M 39.—PLATE.

*Purchased at 15s.*

M 40.—SPITTOON.

*Purchased at £1 10s.*

M 41.—SPITTOON.

*Purchased at £1.*

M 42.—CUP AND COVER.

*Purchased at £1.*

M 43.—SMALL BOX.

*Purchased at 10s.*

M 44.—PEWTER CUP.

*Purchased at 15s.*

*Manufactured at Hydrabad.*

*Observations.*—This collection is remarkable for general grace of outline; the happy scale of ornaments decorating the surfaces; the appropriate

M 45.—METAL WORK, &c.

ness of each particular ornament to the position it occupies; and, lastly, for the beauty of the ornaments themselves. In M 25 we see the way in which the eye is led into the plain black surface, by the open ornament on the upper and lower portion of the bell; and, immediately above it, how the small flower running to the left corrects the effect of the ornament above it running in the opposite direction. It is strange how rarely we see this very obvious rule attended to in modern works; yet amongst the designs of Eastern nations we never find it neglected.

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M 45.—CASKET.

*Manufactured by* GUEYTON, 11, Rue Chapon, Paris.

*Material.*—Oxydized Silver.

*Purchased at* £36.

*Observations.*—This work is especially remarkable for the poetic treatment of the subject, and the spirited execution. The general form is good, and the ornaments are well distributed.

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M 46.—CASKET.

*Manufactured by* GUEYTON, 11, Rue Chapon, Paris.

*Material.*—Oxydized Silver, set with Jewels.

*Purchased at* £36.

*Observations.*—Notwithstanding the general form is ill adapted, and many portions are out of scale, it may be studied with advantage, as a good example of surface decoration. The execution, also, is very perfect.

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M 47.—CASKET, WITH BAS RELIEF OF THE SEASONS ON THE LID.

*Manufactured by* RUDOLPHI, 3, Rue Tronchet, Paris.

*Material.*—Oxydized Silver.

*Purchased at* £28.

*Observations.*—Remarkable as an illustration of *repoussé* work; and as a good specimen of chasing; also, for the variety and judicious arrangement of the ornament on the surface, and its subordination to the construction. The feet not recommended.

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M 48.—CASKET.

*Manufactured by* RUDOLPHI, 3, Rue Tronchet, Paris.

*Material.*—Silver, parcel-gilt.

*Purchased at* £10.

*Observations.*—Remarkable for the graceful arrangement of the ornament, and the flat treatment of the surface. A good specimen of chasing. The form not commendable.

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M 49.—CUP, WITH LIGHT METAL STAND.

*Manufactured by* RUDOLPHI, 3, Rue Tronchet, Paris.

*Material.*—Agate, Crystal, and Gold.

*Purchased at* £60.

*Observations.*—Remarkable for the proper use of the metal, illustrated in its lightness; for the appropriate introduction of the bulb of crystal, and the enameling.



M 50.—HUNTING KNIFE, REPRESENTING THE LEGEND OF ST. HUBERT. *Style of the 13th century.*

*Manufactured by* MARREL FRÈRES, 27, Rue Choiseul, Paris.

*Material.*—Silver and Bronze, parcel-gilt.

*Purchased at* £200.

*Peculiarities of Manufacture.*—"This magnificent Knife is composed from the legend of St. Hubert. The figure, in 'ronde bosse,' surrounded by the hounds, forms the handle. The mouth of the sheath is ornamented with a large bas-relief, representing the moment when the hunt is interrupted by the vision of St. Hubert; that is, the apparition of the cross on the stag's head. The rich ornamentation and figures were first composed and modelled in wax; then sculptured in plaster; and finally moulded in metal and chiseled. The blade is of the finest steel, forged with steel hammers, and the moulding creased or hollowed by the hand with a graver. This knife is the original."—*Marrel Frères.*

"The Jury would further mention a very beautiful silver Hunting Knife, the hilt of which represents St. Hubert standing within a niche: the cross is ornamented with a fox at bay, defending itself against several dogs: upon the chape of the sheath is a handsome bas-relief, representing the conversion of St. Hubert; and lower down is a hunting trophy. The execution of this Hunting Knife leaves nothing to be desired."—*Jurors Report on the 23d Class of the Exhibition of 1851.*

*Observations.*—Remarkable for the fine art workmanship throughout; the arrangement of the form, duly considered with regard to utility; knowledge and feeling in the modelling; good chasing, and a general poetical feeling well worthy of study.

M 51.—VENETIAN VASE.

*Manufactured by* MARREL FRÈRES, 27, Rue Choiseul, Paris.

*Materials.*—Silver Gilt and Blue Enamel.

*Purchased at* £100.

*Peculiarities of Manufacture.*—"The body of this Vase is embossed by hand; the arabesques creased or hollowed by the graver, and then filled with enamel, and vitrified in a moufle or furnace, used for the purpose. The figures in round bosse, and bas-reliefs, are moulded from models prepared in wax; they are then chiseled, and afterwards fixed in the different compartments prepared to receive them. The stones are grenats. This vase is the original."—*Marrel Frères.*

*Observations.*—Very elegant and playful in the general form, and well executed; the enameled ornamentation, though rather thin in character, and in parts not well distributed, is beautifully drawn.

M 52.—SILVER CUP. *Renaissance Style.*

*Manufactured by* MARREL FRÈRES, 27, Rue Choiseul, Paris.

*Materials.*—Silver, parcel-gilt, with rubies, emeralds, grenats, and turquoises.

*Purchased at* £72.

*Peculiarities of Manufacture.*—"The body of this cup was embossed on a lathe. The cover is ornamented with small figures, playing with musical instruments. These figures, as well as the medallions, were moulded in silver from wax models, and then soldered into the respective compartments prepared to receive them. They were afterwards chiseled and finished. The ornamentation is embossed and chased by hand."—*Marrel Frères.*

*Observation.*—Selected for general grace of outline and fine art workmanship; also as an illustration of *requiem* work.

M 53.—METAL WORK, &c.

M 53.—SNUFF BOX.

*Manufactured by* MARREL FRÈRES, 27, Rue Choiseul, Paris.

*Material.*—Silver, parcel-gilt.

*Purchased at* £24.

*Peculiarities of Manufacture.*—"This elaborately ornamented Box represents hunting and fishing, with their attributes. The principal medallion is moulded in silver, from a model in wax, then soldered on the lid of the box, and afterwards chiseled. The other medallions and ornamentation are champs levé, with a graver, and chiseled."—*Marrel Frères.*

*Observations.*—Remarkable for beauty of execution; the arrangement of the ornament; and the judicious subordination of the relief of the various parts.

M 54.—LAVABO, FOR ROSEWATER (ARABIAN).

*Manufactured by* MARREL FRÈRES, 27, Rue Choiseul, Paris.

*Material.*—Copper, silvered.

*Purchased at* £16.

*Peculiarities of Manufacture.*—"This Ewer and Basin are embossed, or formed on a model in wood, by the aid of a lathe. The ornamentation, which is of very superior workmanship, is executed entirely by the hand, with a chisel, after the manner of the Arabs."—*Marrel Frères.*

*Observations.*—Although remarkable as an example of flat treatment of the surface in articles of utility, and of decoration subjected to the construction, it is inferior in carrying out this idea to so many works of a similar kind to be found in the Indian collection; the merit it possesses in this way is due to its imitation of similar utensils in use in the East.

M 55.—SWORD.

*Manufactured by* FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Steel blade, and oxydized silver handle.

*Purchased at* £32.

*Observations.*—This is a copy of the sword presented to General Changarnier by the City of Paris, and the price is therefore independent of the first cost of the modelling, &c. The handle of this sword very elegant in design and perfect in execution; it is worthy of remark how well the ornament, and the principal figure especially, are arranged, so as not to obstruct the hand in use.

M 56.—SEAL, CHASED.

*Manufactured by* FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Iron.

*Purchased at* £7.

*Observation.*—Remarkable for the perfection of the chasing, and the elegance of the inlaid ornament.

M 57.—BRACELET.

*Manufactured by* FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.

*Material.*—Oxydized silver, parcel-gilt.

*Purchased at* £13 10s.

*Observation.*—Remarkable for the excellent workmanship, as a clever illustration of a style, and a good specimen of parcel gilding.



M 58.—METAL WORK, &c.

M 58.—BRACELET.

*Manufactured by FROMENT MEURICE, 52, Faubourg St. Honoré, Paris.*

*Material.*—Oxydized silver, with enamels.

*Purchased at* £18.

*Observation.*—Elegant in design, and skilful in execution.

M 59.—INLAID DAGGER.

*Purchased at* £12.

M 60.—INLAID PERFUME BURNER.

*Purchased at* £4.

M 61.—INLAID CANE-HEAD.

*Purchased at* £1 10s.

M 62.—INLAID BRACELET.

*Purchased at* £3.

*Manufactured by J. ROUCOU, 21, Rue de Paris, Belleville, Seine.*

*Observations.*—Remarkable for the treatment of the inlaying, as specimens of good execution, and of decoration subjected to the construction and use. The inlay of the ornament on the sheath of the dagger beautifully drawn and executed.

M 63.—SHIELD.

*Manufactured by LEPAGE MOUTIER, 11, Rue Richelieu, Paris.*

*Designed and executed by* Vechte.

*Material.*—Iron.

*Purchased at* £220.

*Observations.*—Remarkable for its fine style; the combination of figure and ornament; the subdued surface treatment; the variety of the ornament; the workmanship; and as a specimen of *repoussé* work in iron.

M 64.—INLAID METAL INCENSE BURNER.

*Purchased at* £29 10s.

M 65.—INLAID METAL VASE.

*Purchased at* £21.

M 66.—INLAID METAL CUP.

*Purchased at* £3.

*Manufactured by J. FALLOISE, Liege.*

*Materials.*—Iron, and silver.

*Peculiarities of Manufacture.*—"These articles are of wrought iron: their forms, as well as the damascene ornaments with which they are decorated, are in the *renaissance* style. This kind of damascene work is new; it differs from that of the ancients in its solidity, and in offering greater resources to artists in metals, being applicable to an infinite variety of objects; the relief is stronger, and the effect more striking. The examples selected must be looked upon only as studies, but we may judge from them of the effect which might be obtained on a larger scale. The following is the process used in this work. In the indentation made with a graver a bevel is formed, greater or less according to the largeness or detail of the ornament. The chisel, which is used with a hammer to form the bevel, should be held inclining inwards from the leaf which forms the ornament. The plain fillet should have a bevel on both sides. In the leaves an indent is formed by pointing, into which the silver wire is imbedded by means of a small hammer. This indent is formed with a very fine steel point kept inclined, with which the ground of all the parts

M 67.—METAL WORK, &c.

“to be filled with silver is pierced. When the ornaments are entirely covered with silver wire, the surface is planed in order firmly to fix the silver; it is then filed up, and afterwards finished with glass paper, the silver projecting over the edges of the ornaments being cleaned off with a chisel. To give greater effect to this kind of work, the fillets are made broader, and the indents deeper. This work can be executed equally well in gold, platinum, or brass.”—*J. Falloise.*

*Observations.*—Specimens of good inlaid work in metal. The forms are graceful, but the ornamentation not very well distributed.

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M 67.—TAZZA AND EWER, IN ENAMEL, ON BLUE GROUND.  
*Purchased at £80.*

M 68.—LARGE EWER, IN ENAMEL, ON BLUE GROUND.  
*Purchased at £88.*  
*Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.*  
*Material.*—Blue enamel, on copper.

*Observations.*—Remarkable as illustrations of a process, and of an art, of high character, little practised in England as connected with manufactures; also for the treatment of the enamels, the beauty of execution, and for the great delicacy of treatment of the light and shade contrasting strongly with the coarser effects of which our designers are so fond.

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M 69.—ENAMEL OF THE HEAD OF ST. MARK.

*Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.*

*Material.*—Enamel, on iron.

*Purchased at £34.*

*Observation.*—Remarkable as an example of the treatment of enamel, in a large manner, useful for decorative purposes.

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M 70.—ORIENTAL AGATE CUP.

*Manufactured by MOREL and Co., 7, New Burlington Street, London.*

*Materials.*—Oriental Agate, pure Gold, standard Silver, and Pearls.

*Purchased at £210.*

*Peculiarities of Manufacture.*—“This work, which is in the style of the 16th century, represents in detail the most advanced stages to which the various processes employed had attained at that period. The cup is formed from a piece of Oriental Agate, cut expressly for the article. The figures in full relief; the leaves and enameled ornaments are all of pure gold; the foot only is silver gilt. This work of art was made entirely by hand; no part whatever having been cast. The time occupied in making the setting, that is, the *repoussé* work, chasing, engraving, and enameling, was about 28 weeks of one person. The cutting and hollowing the cup, about 30 days of one person.”—*Morel and Co.*

“The principal object of the Jury’s approbation is the rich and handsome series of chalices and cups of various kinds, in precious materials, ornamented with enamels, exhibited by Messrs. Morel & Co. . . . All these figures are enameled with superior taste.”—*Jurors Report on 23d Class of the Exhibition of 1851.*

*Observations.*—Very elegant in design, and beautiful in execution; the enameling especially perfect; it is further remarkable as a specimen of repoussé work in round bossé; an art of which Mr. Morel claims to be the reviver.



## M 71.—LARGE SILVER CHALICE.

*Purchased at £45.*

## M 72.—CHALICE, WITH HEXAGONAL BASE.

*Purchased at £30.*

*Manufactured by J. HARDMAN and Co., Great Charles Street, Birmingham, from designs by A. W. PUGIN, Esq.*

*Material.*—Silver, Parcel-gilt, and enamelled.

*Peculiarities of Manufacture.*—"These Chalices were made entirely by hand: the bowls being beaten up from circles of sheet silver, the knops and feet being also raised by hammering; the lower parts of the feet were made in sections, and soldered together; the patterns upon them were then chased. Chalices in this style, during the mediæval period, were principally executed by the Florentines, whose works have been carefully studied, in order to produce this kind of metal work."—*Hardman and Co.*

## M 73.—CHALICE, WITH HEXAGONAL BASE.

*Manufactured by SKIDMORE and Sons, Coventry.*

*Material.*—Silver enamelled, and parcel-gilt.

*Purchased at £30.*

*Peculiarities of Manufacture.*—"This Chalice was designed by the Manufacturer, from the goldsmiths' work of the 15th century, and illustrates the beautiful decoration with champ levé enamel, and niello in use at that period. On the hexagonal base are subjects representing angels bearing the symbols of our Lord's passion, on a floriated ground. In the application of the enamel, the surfaces are carved; and into the interstices so produced, the enamel is fused. The decoration of surfaces by niello and analogous processes, was in use at an early period, as mentioned by Pliny; while the casket of silver, enriched with niello, found at Rome, in a ruin near the Esquiline Gate, was of the 4th or 5th century: its use was continued by artists in metal during the succeeding centuries; the origin (in the middle of the 13th century) of taking impressions on paper from the metal engraved, to prove its fitness for receiving the niello, is ascribed to the Florentine goldsmith, Maso Finiguerra: this ornamentation by niello subsequently fell into disuse; so much so, as, until lately, to be unknown in England. It is here applied, composed after the process employed by Benvenuto Cellini, to illustrate its beauty as a decorative art."—*Skidmore and Son.*

*Observations, on 71, 72, 73.*—Remarkable for the beauty of the forms and the delicacy of the ornamental portions the whole being subordinate to the use for which the articles are intended; also as fully exemplifying the treatment of silver work by the mediæval goldsmiths.

## M 74.—SILVER FLAGON.

*Manufactured in London, by LAMBERT and RAWLINGS, 2, Coventry Street, Piccadilly.*

*Material.*—Silver, parcel-gilt.

*Purchased at £124 8s.*

*Peculiarities of Manufacture.*—"This Flagon measures 12 quarts, and is 24 inches in height. It was made solely from sheet or flatted silver, 7 dwts. better in the ounce than standard silver, in order to produce a fine finishing colour. The boss or body was made from a circle of silver, 20 inches in diameter, about 1-16th of an inch in thickness, and raised or hammered with steel hammers on steel anvils, by the hand. The neck was turned up from sheet silver in a cylindrical form; while the mouth-piece was raised out of the same kind of silver as the boss or

## M 75.—METAL WORK, &c.

" body. The chain is of drawn silver wire. The whole flagon was made  
" by hand, except the button and fillet on the neck, which are of cast  
" silver. The time of one man occupied in making was twelve weeks; of  
" which the chasing or embossing took four weeks, and the parcel-gilding  
" and finishing, two."—*Lambert and Rawlings*.

*Observation.*—Remarkable for its style, and for the general form and the delicacy and subordination of the ornamental portions.

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### M 75.—SUGAR BASIN.

*Purchased at* £3 10s.

### M 76.—BUTTER COOLER.

*Purchased at* £4.

### M 77.—SALVER.

*Purchased at* £6 6s.

### M 78.—ANTIQUE FLAGON.

*Purchased at* £5 10s.

*Manufactured by* GOUGH, 11, Parade, Birmingham.

*Observations.*—Remarkable as examples of form, duly considered with regard to utility; of ornamentation, subordinate to the construction; and of a light treatment of metal work.

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### M 79.—CANDLESTICK TO HOLD NINE LIGHTS.

*Purchased at* £9.

### M 80.—CANDLESTICK TO HOLD SIX LIGHTS.

*Purchased at* £7.

### M 81.—CANDLESTICK TO HOLD FIVE LIGHTS.

*Purchased at* £6 10s.

*Manufactured by* J. HARDMAN and Co., Great Charles Street, Birmingham.

*Material.*—Brass.

*Peculiarities of Manufacture.*—"The various parts constituting M 79 and M 81, are of cast-metal, filed and rifled up to make a clear surface; then fitted, and rivetted or soldered together, and afterwards polished and lacquered. In M 80, the branches are of drawn tube brass beaten into pattern; the other parts being of cast-metal, finished as described in M 79 and M 81."—*Hardman and Co.*

*Observations.*—Remarkable as specimens, in the style of antique brass work, of a flowing character of ornament, well suited to the purpose; and the material in which they are made.

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### M 82.—FLOWER VASE.

*Manufactured by* J. HARDMAN and Co., Great Charles Street, Birmingham.

*Material.*—Brass.

*Purchased at* £1.

*Peculiarities of Manufacture.*—"This Vase is made of a piece of sheet brass, formed into a cylinder, and the joints soldered up; it is then beaten by hammers into a quatrefoil shape, and afterwards polished, and tinned inside, to enable it to resist the action of water. It is then painted with a device, suitable to ecclesiastical or domestic purposes."—*Hardman and Co.*

*Observations.*—The shape is good; and the ornamentation in accordance with sound principles.



M 83.—IRISH BROOCH.

*Purchased at £2 6s. 6d.*

M 84.—IRISH BROOCH.

*Purchased at £1 11s. 6d.*

M 85.—IRISH BROOCH.

*Purchased at 18s.*

*Manufactured by WEST and SON.*

*Material.*—Oxydized Silver, partly gilt.

*Peculiarities of Manufacture.*—"Brooches of a similar character to these were in use in Ireland at a very remote period, and the manufacture of them was brought to great perfection during the Pagan era of its history; they appear to have reached their zenith at the commencement of the Christian period; to have gradually declined with the Arts, and eventually to have fallen into disuse. After lying dormant for centuries, they were rescued from oblivion only by the modern Curators of the Trinity College and Royal Irish Academy Museums; and, until within the last three years, their utility was unknown to the public, to which the, in most cases, enormous sizes of the originals, probably conduced."—*Messrs. West.*

M 86.—IRISH BROOCH, TARA PATTERN.

*Purchased at £15 15s.*

M 87.—IRISH BROOCH, ARBUTUS PATTERN.

*Purchased at £4 14s. 6d.*

M 88.—IRISH BROOCH, UNIVERSITY PATTERN.

*Purchased at £2 10s.*

M 89.—IRISH BROOCH, KNIGHTS' TEMPLAR PATTERN.

*Purchased at £2 10s.*

*Manufactured by G. and S. WATERHOUSE, 25, Dame Street, Dublin.*

*Material.*—Oxydized Silver, partly gilt.

"The 'Tara Brooch,' M 86, is so called from its being found near the Hill of Tara, in the county Meath, August 1850. The entire frame and pin are made of white bronze. The front, back, and edges are highly ornamented, the former with countersunk designs in fillagree on gold plates, the latter with designs cut out of the solid and strongly gilt,—the whole amounting to 76 patterns. The ornaments, which are very peculiar, are extremely minute, and formed with the greatest mathematical accuracy, and correspond with the illuminations in the Book of Kells, an ancient Irish manuscript (in Trinity College) of the fifth century, ascribed to St. Columkille, the first bishop of Meath and Kells. The original of this Brooch was found by a poor woman, and, having passed through two or three hands, came into the possession of the manufacturers."

"The 'Arbutus' pattern, M 87, originals of which are in the College, is the only one with both sides alike."

"The 'University,' M 88, is the only elaborately pierced one known; it takes its name from the College."

"The 'Knights' Templar' Brooch, M 89, in the Royal Irish Academy, was found in the ruins of an ancient hospital of the order of Templars, at Kilmainham, in the county of Dublin. It is a beautiful specimen of that class, of which the 'Royal Tasso' Brooch is the type."—*G. and S. Waterhouse.*

*Observations.*—Reproductions of antique Brooches; having been copied from ancient models on a larger scale, they have suffered somewhat in the treatment of the details; but they well exhibit the principle of subordination of form to utility, and of the ornament to the surface decorated.

M 90.—METAL WORK, &c.

M 90, M 91, M 92, M 93, M 94, M 95, M 96, M 97, M 98.—WORKS  
OF ART IN ELECTRO-PLATE.

ELKINGTON, MASON, and Co., *Manufacturers and Patentees of the Electro Depositing Processes. Their Works, Newhall Street, Birmingham; and their Ware-rooms in London, 20 and 22, Regent Street, and 45, Moorgate Street.*

M 90.—AN ELECTRO-PLATED AND PARCEL-GILT CANDLESTICK.

*Material.*—German silver, electro-plated, and gilt.

*Purchased at* £3 3s.

*Peculiarities of Manufacture.*—"The base upon which the silver is deposited consists of an alloy of nichel, copper, and zinc (called German silver), cast in sand moulds, and afterwards plated and gilt by the electro processes. By the discovery of these processes, every variety of article that can be produced in silver is now obtainable as plated by this method of manufacture; whereas, prior to 1840, the date of these patents, plated goods could only be made from sheet copper, with a surface of silver attached firmly upon it."

M 91.—A LARGE ROSEWATER DISH (suitable for a sideboard, centre ornament), representing a battle of Amazons.

*Purchased at* £6 6s.

The original ascribed to Cellini, but (? by Vecché).

M 92.—A FRUIT PLATE, composed of rich arabesque work. In the centre is a figure of lazzaroni, carrying a basket of fruit.

*Designed by* GUNKEL.

*Purchased at* £12 12s.

M 93.—A PLATE, representing the days of the week.

*Composed by the* DUC DE LUYNES.

*Purchased at* £3 3s.

M 94.—AN ALMS DISH, a reproduction of a mediæval work, with bas reliefs, representing the Parable of the Prodigal Son.

*Purchased at* £10 10s.

M 95.—A COPY OF THE CELEBRATED CUP, the original of which is in the British Museum, and is the work of BENVENUTO CELLINI.

*Purchased at* £12 12s.

M 96.—A BRONZE VASE, IVY. The original was discovered at Pompeii.

*Purchased at* £3 15s.

M 97.—A BRONZE CUP. The subject represents the Apotheosis of Homer, and was discovered at Herculaneum.

*Purchased at* £3 15s.

M 98.—A ROSEWATER DISH, a reproduction of a fine example of mediæval workmanship, a copy of which is deposited in the Museum of Paris. The bas reliefs on the border represent Minerva, Astrology, Geometry, Arithmetic, Music, Rhetoric, Dialectics, Grammar. In the centre is a figure of Temperance, surrounded by the four Elements—Air, Earth, Fire, Water. The outer border has been remodelled, and the whole of the chasings elaborately restored.

*Presented by* MESSRS. ELKINGTON and MASON.

*Peculiarities of Manufacture.*—"The above specimens of Electro deposition are well calculated to illustrate the advantages and resources of the process, as great economy for the reproduction of works of high art may be specially noticed in the two examples numbered M 91 and M 94. The original cost of these would be from £100 to £200 for each piece: the reproductions, in all respects equal to the original work, may be obtained,



## M 99.—METAL WORK, &c.

“ exclusive of gilding, &c., almost at a nominal cost. These specimens, and generally those pieces which have the subject matter in bas relief, are deposited into permanent moulds, taken from the original work by the same process; and from a single mould a large number of copies may be obtained, as in the process of printing.

“ Other pieces, such as the Cellini Cup, and Vases, also all subjects in alto relief, are obtained by the use of elastic moulds, which readily admit of being removed from the most difficult and delicate pieces, and into which the metal is deposited, with somewhat greater cost, but not with less advantage than in works of bas relief.

“ By either process, the artist is not limited to size. The large doors of St. John Baptist, at Florence, or a vase of equal magnitude, could be produced with little difficulty, in a single piece, and with equal advantage and perfection to the miniature specimens forming the present Collection.”—*Elkington, Mason, and Co.*

### M 99.—A SELECTION OF FRENCH CASTINGS IN METAL.

Purchased for the School of Design in 1845.

### M 100.—JADE BOX, HEART-SHAPED, OPENWORK.

*Manufactured at Lahore.*

*Purchased at £20.*

*Observations.*—Although the general form of this Box is rather common place, yet the mode in which it is filled up renders it a fit object of study. How valuable is the gold rim round the border on either side! without it, from the monotonous colour of the jade, it would have lost half its charm.

### M 101.—JADE BOX AND LID, INLAID WITH RUBIES AND EMERALDS.

*Manufactured at Lahore.*

*Purchased at £24.*

*Observations.*—The general form graceful, and the jewels happily arranged. Great additional value is given to the colour of the rubies by the introduction of emeralds in the border. The gold setting of the jewels, in the form of leaves, very suggestive.

### M 102.—JADE BOX AND LID, INLAID WITH RUBIES.

*Manufactured at Lahore.*

*Purchased at £42.*

*Observation.*—In this prettily ornamented Box the gold is well distributed, and the rubies well placed, and just sufficient in quantity to harmonize with the colour of the jade.

### M 103.—JADE CUP, INLAID WITH RUBIES AND EMERALDS.

*Manufactured at Lahore.*

*Purchased at £20.*

*Observations.*—The general form of this Cup is graceful, the carved ornaments at the top and bottom most appropriate, and perfect in scale. The inlaying is not so good; although rich and lively, it is rather stringy; and the main spaces not well distributed. The rubies also are in excess: a few more emeralds would have added greatly to the effect. The handle is suggestive, but the idea coarsely worked out.

M 104.—METAL WORK, &c.

M 104.—ENAMELLED GOLD NECKLACE.

*Purchased of Mr. CHAFFERS, at £9 9s.*

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M 105.—SILVER GILT ARMLET.

*Purchased of Mr. CHAFFERS, at £4 4s.*

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M 106.—ENAMELLED CUP AND SAUCER.

*Purchased of Mr. CHAFFERS, at £2.*

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M 107.—BRONZE BUST OF POPE ALEXANDER VIII.

*The Property of Mr. JOHN WEBB.*

M 108.—BRONZE BUST OF POPE LEO X.

*The Property of Mr. JOHN WEBB.*

*Observation.*—These two works are in a grand style of portrait sculpture, and very fine specimens of bronze casting and chasing.

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M 109.—ITALIAN BRONZE KNOCKER.

*Purchased of Mr. JOHN WEBB, at £21.*

*Observation.*—Purchased for its artistic treatment, and for its art as a work in metal.

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M 110.—CAST IRON BROOCH FROM BERLIN.

*Purchased of Mr. D. BORN, 20, Southampton Street, Strand, at 4s. 6d.*

M 111.—CAST IRON BRACELET FROM BERLIN.

*Purchased of Mr. D. BORN, at 4s. 6d.*

M 112.—CAST IRON BROOCH FROM BERLIN.

*Purchased of Mr. D. BORN, at 2s. 6d.*

M 113.—CAST IRON BRACELET FROM BERLIN.

*Purchased of Mr. D. BORN, at 5s. 6d.*

M 114.—PAIR OF CAST IRON EARRINGS FROM BERLIN.

*Purchased of Mr. D. BORN, at 6s.*

M 115.—CAST IRON BROOCH FROM BERLIN.

*Purchased of Mr. D. BORN, at 3s. 6d.*

*Observation.*—Purchased as examples of fine casting in metal.

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M 116, M 117.—TWO PEWTER PLATES.

*Purchased at 5s. each.*

M 118.—PEWTER PLATE.

*Purchased at 7s.*

*Observation.*—Specimens of the cheap ornamentation of the sixteenth century applied to such works.

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M 116, 117.—METAL WORK, &c.

M 119.—HALBERT INLAID WITH GOLD.

*Purchased of Mrs. MOORE, at £1 10s.*

*Observation.*—As a specimen of flat decoration of metallic surfaces.

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M 120.—ELEVEN SPECIMENS OF ELECTROTYPED PLANTS.

*Presented by Captain IBBETSON.*

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M 121.—MEDAL BY ALBER DURER.

*Presented by Mr. HENRY COLE, General Superintendent.*

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THE 112—MOUNTAIN ROAD

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### DIVISION III.—POTTERY.\*

(All Works classed under Pottery are referred to by the letter "P" before the Numbers.)

#### P 1, P 2, P 3, P 4.—FOUR BLACK WATER BOTTLES.

*Manufactured at Ahmedabad.*

*Purchased at 10s. each, from the Exhibition of 1851.*

*Observations.*—These rude water bottles possess great elegance of outline, and have the ornaments very appropriately arranged upon them. P 4 is perhaps the most perfect in this respect, the spiral scoring or indent on the bulb is admirably adapted to give value to the curve, as also are the leaves on the upper portion or handle.

#### P 5, P 6, P 7, P 8.—FOUR WATER BOTTLES.

*Purchased at 1s. 6d. each.*

#### P 9.—HOOKAH BOTTOM.

*Purchased at 2s.*

#### P 10, P 11.—TWO CUPS.

*Purchased at 1s. each.*

*Observation.*—The same principles of ornamentation that exist in the more valuable and important works, may be found in these trifles.

#### P 12.—BROWN WATER BOTTLE.

*Purchased at 10s.*

*Observation.*—Very elegant in form, and the ornament, though rudely executed, very well distributed.

#### P 13.—COOJAH OR WATER GOGLET.

*Manufactured at Sourabaya, in Java.*

*Purchased at 5s.*

*Observation.*—Remarkable for the simplicity of the outline, the swelling at the top, near the mouth, useful in giving a firm hold whilst drinking.

#### P 14, P 15, P 16, P 17, P 18, P 19, P 20.—EARTHEN WATER BOTTLES AND CUPS.

*Manufactured in India.*

*Purchased at 1s. each.*

*Observation.*—Remarkable for simplicity and grace of outline.

\* The word "Ceramic,"—from *κείρανος*, potter's earth,—is used in France and Germany as a generic term for all kinds of Pottery; but there seems hardly any good reason for substituting this new word for our own English one, which is as comprehensive.

P 21.—POTTERY.

P 21.—GILT CUP.

*Purchased at 3s.*

*Observation.*—The ornament, though rudely executed, elegant.

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P 22, P 23.—TWO PAINTED COOJAHS OR WATER GOGLETS.

*Manufactured at Kotah, in Rajpootana.*

*Purchased at 2s. 6d. each*

*Observation.*—The general outlines of these jars are graceful, and the ornament very well distributed and appropriate, but the colours rather showy and harshly contrasted.

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P 24.—VASE—"LA GLOIRE."

*Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.*

*Material.*—Bisque.

*Purchased at £79 4s.*

*Observations.*—Remarkable for the elegance of the general form; and the delicate treatment of the coloured decoration, exhibiting the limit of light and shade applicable to pictures painted on round surfaces.

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P 25, P 26.—TWO VASES.

*Manufactured at the National Manufactory of Porcelain and Stained Glass, Sèvres, Paris.*

*Purchased at P 25, £21 17s. 6d.*

*P 26, £7 5s. 10d.*

*Observations.*—These works were selected for their excellence of workmanship, and not for the design. P 25 is a mode of ornamentation hardly practised in this country, which, with proper treatment, is capable of producing beautiful and simple effects. P 26 exhibits a style and execution of workmanship in gilding from which the gilders in our Potteries may derive a useful lesson.

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P 27.—BOTTLE, ORNAMENTED WITH IMITATION JEWELS.

*Manufactured by J. COPELAND, 260, New Bond Street, London, and Stoke-upon-Trent, Staffordshire.*

*Purchased at £13 1s. 6d.*

*Observations.*—Remarkable for its rich surface decoration, and as a specimen of excellent modern manufacture, but the "body" should not be wholly covered.

The ornamentation of this bottle appears to have been copied from a plate in Mr. Richardson's work on Ornamental Design.

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P 28, P 29, P 30.—ASSIETTE MONTE, DESSERT PLATE, AND CREAM BOWL.

*Manufactured by MISTON and Co., Stoke-upon-Trent.*

*Purchased at P 28, Assiette Monte, £36 15s.*

*P 29, Dessert Plate, £3 13s. 6d.*

*P 30, Cream Bowl, £12 12s.*

*Peculiarities of Manufacture.*—Union of Porcelain and Soft Porcelain; successful turquoise colour. Examples of the high state of English Pottery; similar to the Dessert Service presented by the Queen to the Emperor of Austria.

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## P 31.—POTTERY.

### P 31, P 32, P 33, P 34.—FRIEZES.

*Manufactured by MINTON and Co., Stoke-upon-Trent.*

*Purchased at £5 12s. 6d. or 7s. 6d. per foot.*

*Peculiarities of Manufacture.*—"These Friezes are in the style of Lucca della Robbia. They are suitable for architectural decoration, but such an application of this kind of pottery has lain dormant since the sixteenth century. It was revived last year by Mr. Minton."—*Minton & Co.*

*Observations.*—Remarkable as a very successful application of terracotta to the external ornamentation of buildings, where colour may be introduced, perhaps, without deterioration by weather. The style of these specimens is of a late period; but it is obvious that it is equally applicable to friezes more perfect in design.

### TILES FOR WALLS OR STOVES.

P 35.

*Purchased at £1 17s. 6d., or 1s. 3d. per tile.*

P 36.

*Purchased at £1 13s. 9d., or 2s. 3d. per tile.*

P 37.

*Purchased at £2, or 2s. 6d. per tile.*

P 38.

*Purchased at £1 17s. 6d., or 1s. 3d. per tile.*

P 39.

*Purchased at £1 17s. 6d., or 1s. 3d. per tile.*

P 40.

*Purchased at £1 17s. 6d., or 1s. 3d. per tile.*

P 41.

*Purchased at £3 4s., or 1s. per tile.*

P 42.

*Purchased at £1 17s. 6d., or 1s. 3d. per tile.*

P 43.

*Purchased at £1 0s. 10d., or 1s. 3d. per tile.*

### P 44, P 45, P 46.—SLABS FOR FIREPLACES.

*Purchased at £1 5s. each.*

### P 47.—SLAB, WITH GREEN AND WHITE MOSAIC PATTERN.

*Purchased at £1 1s.*

### P 48.—SQUARE TILE, BLUE AND WHITE MOSAIC, PATTERN FROM THE ALHAMBRA.

*Purchased at 1s. 2d.*

### P 49.—SQUARE TILE, LIGHT AND DARK GREEN MOSAIC.

*Purchased at 1s. 4d.*

### P 50.—SQUARE TILE, CRIMSON AND GREEN MOSAIC.

*Purchased at 7s.*

*Peculiarities of Manufacture.*—"The Tiles for Walls, and Slabs for Fire-places, are made under Prosser's Patent, by the compression of powdered clay; a process superior to the plastic method for such articles, as they are produced with a truer and more even surface, and at less cost. After these slabs and tiles are fired, they are printed by a process resembling block printing, which was patented a few years ago by Mr. Minton.

P 51.—POTTERY.

“ in conjunction with two London printers. The process has been applied to the decoration of almost all kinds of pottery. The Stove Tiles are from designs by Mr. Pugin: they also are made from powdered clay, and afterwards enamelled in the style of the ‘Della Robbia’ ware.”—*Minton and Co.*

*Observations.*—Remarkable as a revival of a beautiful, clean, and economical wall decoration, antiently in general use; the patterns being all formed of conventional floral and vegetable forms geometrically arranged without relief or fictitious shadows, perfectly carry out a consistent decoration for a flat wall. The raised tiles are intended for the casings of stoves either in domestic or ecclesiastical buildings; when heat is to be emitted, the grounds are pierced. A great number of fine examples of antient work of this class are yet to be found in Germany and the Low Countries. Nuremberg is still rich in such stoves, covered with tiles, in relief, and coloured like those that have been selected.

P 51, P 52.—TWO FLOWER-POTS.

*Purchased at £4 and £2, each.*

P 53.—DESSERT PLATE, PAINTED FESTOONS OF ROSES AND CORNFLOWERS.

*Purchased at £2 12s. 6d.*

P 54.—DESSERT PLATE, PAINTED FLOWERS, CUPID IN CENTRE.

*Purchased at £2 2s.*

*Manufactured by MINTON & Co., Stoke-upon-Trent, Staffordshire.*

*Observation.*—Specimens of the state of painting on porcelain in England in 1851, at the prices named above.

P 55.—SOUP PLATE, IN CRIMSON AND BLUE.

*Purchased at 2s.*

P 56.—CHINA PLATE, IN CRIMSON, BLUE, AND GREEN.

*Purchased at 1s. 8d.*

P 57.—EARTHENWARE PLATE, IN CRIMSON, BUFF, BLUE, AND GREEN.

*Purchased at 7d.*

*The designs by Mr. PUGIN.*

*Manufactured by Messrs. MINTON & Co., Stoke-upon-Trent, Staffordshire.*

*Observation.*—Specimens of the state of manufacture, 1851.

P 58.—CUP AND SAUCER, OF OLD DRESDEN PATTERN.

*Presented by Mr. MINTON.*

*Observations.*—The Cup and Saucer were manufactured at Meissen, and were sold in a plain white state, as is evidenced by the mark being cut through. The painting and decoration, consequently, is not genuine, but must have been added after the purchase.

P 59.—CHIMNEY PIECE.

*Manufactured by Messrs. VIGRENT, Toulouse.*

*Material.*—Terra Cotta.

*Purchased at £50 14s. 6d. (The wholesale price, exclusive of freight, and Customs' duties.)*



*Observations.*—Although this Chimney Piece has many defects, several parts being out of scale with the rest, and meaningless in their application, yet it is recommended for study as showing much good modelling, and careful attention to the details, many of which are very graceful. It was the finest example of the application of Terra Cotta in the Exhibition, and was purchased under very favourable circumstances.

P 60.—A SELECTION OF SPECIMENS OF PAINTING ON PORCELAIN, FROM SEVRES.

Purchased for the School of Design in 1845.

*Observations.*—These are useful, as showing the state of modern French painting on porcelain, and of French pottery, but are not to be recommended for any other qualities. In respect of the design, especially in the plates, it is simply imitative painting, ill placed as being concealed when the plate is used.

P 61, P 62.—TWO CHINA PLATES.

Purchased at 5s. each.

P 63.—CHINA PLATE.

Purchased at 7s. 6d.

P 64.—BLUE PANKIN PLATE.

Purchased at 3s.

P 65.—CUP, SAUCER, AND COVER.

Purchased at £4.

P 66.—CUP, SAUCER, AND COVER.—JAPANESE EGG-SHELL.

Purchased at 10s.

P 67.—CUP AND SAUCER.

Purchased at £2 10s.

P 68, P 69.—TWO CHINA BASINS.

Purchased at 3s. each.

P 70.—CHINA JAR.

Purchased at £1 5s.

P 71.—ENAMELED CUP.

Purchased at 5s.

Purchased of HEWETT & Co., 18, Fenchurch Street.

*Observations.*—In all the preceding examples direct imitation of nature is avoided, and the suggestions of nature are conventionalized. Careful attention is paid to distribution of quantities; to form, as in P 68 and P 71; and to colour, as in the others. In P 64 the ornament is pleasantly arranged to suit the form.

P 72, P 73, P 74.—THREE INDIAN JARS.

Purchased at £2 10s.

*Observation.*—Remarkable for their graceful outline, and the subordination and flat treatment of the ornament.

P 75.—PORCELAIN DISH, MANUFACTURED AT FURSTENBURG.

Purchased at £1 1s.

P 76.—MUG, LANDSCAPE AND FRUIT.

Manufactured at Worcester.

Purchased at £1 1s.

P 77.—POTTERY.

P 77.—VASE, COVER, AND DISH.

*Manufactured at Worcester.*

*Purchased at £1 10s.*

P 78.—INKSTAND, PIERCED EARTHENWARE.

*Manufactured in Holland.*

*Purchased of Mr. CHAFFERS, at £1.*

P 79.—ANTIQUE GLAZED EARTHENWARE CUP AND COVER.

*Purchased of Mr. CHAFFERS, at 10s.*

P 80.—FLEMISH EARTHENWARE JUG.

*Purchased of Mr. CHAFFERS, at 15s.*

P 81.—FLEMISH EARTHENWARE JUG.

*Purchased of Mr. CHAFFERS, at 10s.*

P 82.—“LONGBEARD” EARTHENWARE BOTTLE.

*Purchased of Mr. CHAFFERS, at 15s.*

P 83.—EARLY ENGLISH JUG.

*Purchased of Mr. CHAFFERS, at 12s.*

P 84 to P 92.—OLD DUTCH EARTHENWARE.

*A part of the celebrated collection of the late Joan D'Huyvetter of Ghent.*

*Purchased of Mr. FARRER, Wardour Street.*

*The descriptions extracted from the catalogue of sale.*

P 84.—EWER.

*Purchased at £20.*

“The belt or flat band in the middle of the body represents the seven electors of the empire, half length, each holding his scutcheon; towards the handle, in the same belt, are two other armorial medallions; at the top of the neck is a fine muzzle of a lion, the open lips of which admit the introduction of a ring. The remainder of the ewer is also decorated with circles and ornaments, sunk and in relief, which conduce to make this Ewer one of the most elegant productions of the ceramic art of its date.”

P 85.—EWER.

*Purchased at £18.*

“The belt, adorned with twelve bas reliefs, represents the history of the chaste Suzanna in six subjects, composed of a crowd of figures and repeated twice. It bears this subscription: Dit is dei schone historia van Suisanna int Korte citgesneiden anno 1584 Engel Kran. The word ‘citgesneiden’ (engraved), would lead us to suppose that this is the name of the engraver; we believe, however, it is that of the potter. The neck is filled by four verses in three lines, the form of the characters and the dialect of which denote a very high antiquity, and which are evidently copies from another inscription.”



P 86.—POTTERY.

P 86.—EWER.

*Purchased at £20.*

"In the middle of the body are found represented emblematic figures : grammar, dialectics, rhetoric, arithmetic, music, geometry, astrology, faith, charity, hope, justice, prudence, and temperance. Between the figures we read : Wan (wenn) Got wil so ist mein zil ; (God's will is for my good,) and below : Mestre Balden memricken pottenbecker wonede zo den Korren in Leiden gedolt. The remainder of the belt is filled with two medallions containing the arms of England."

P 87.—EWER.

*Purchased at £10 10s.*

"The body entirely covered with true lovers' knots stamped, with the exception of an oval bas relief placed in front, and representing the soul of Lazarus taken up to heaven by his good genius. In the exergue is found the name of the potter, Jan Baldems, and the year 1596. The glaze is a deep azure blue. The height, cover included, 36 inches."

P 88.—EWER.

*Purchased at £3 10s.*

"In front, William III. King of England represented in medallion. The remainder of the body is covered with branches of flowers and fruit. Colour, blue, brown upon a greyish ground. Cover. Height, 29 inches."

P 89.—EWER.

*Purchased at £2 10s.*

"Entirely grey."

P 90.—EWER.

*Purchased at £2.*

P 91.—EWER.

*Purchased at £3 10s.*

P 92.—EWER.

*Purchased at £2.*

*Observations.*—P 80 to P 92. Whilst these works have been purchased to form part of an historical series of manufactures, they are worthy of study for their characteristic ornament, which is always subservient to the general form; and in some of the specimens for the agreeable tone of colour obtained on their surface.

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P 93.—BROWN JAR WITH LIZARD.

*Purchased of Messrs. HEWETT & Co., at £10.*

*Observation.*—Purchased as a specimen of manufacture, and for the colour of its surface.

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P 94.—NANKIN BLUE PORCELAIN LAND MARK.

*Purchased of Messrs. HEWETT & Co., at £3.*

*Observation.*—Purchased as a specimen of manufacture.

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P 95.—DISH (SEA GREEN).

*Purchased of Messrs. HEWETT & Co., at 15s.*

P 96.—WHITE CRACKLE JAR.

*Purchased of Messrs. HEWETT & Co., at £1 10s.*

P 97.—MANDARIN JAR.

*Purchased of Messrs. HEWETT & Co., at £2.*

*Observation.*—P. 95, P 96, P 97 purchased as specimens of modern Chinese manufacture.

P 98.—POTTERY.

P 98.—AN OLD INDIAN VASE AND COVER.

Presented to the museum by R. REDGRAVE, R. A., as a specimen of manufacture.

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P 99.—DRESDEN CIRCULAR DISH.

*Purchased of Mr. BROWN, at £1 5s.*

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P 100.—OLD CHINA DISH.

*Purchased of Mr. BROWN, at 4s.*

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P 101, P. 102.—TWO PIECES OF EARLY SPODE WARE.

*Purchased of Mr. BROWN, at 2s. 6d. each.*

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P 103.—CUP AND SAUCER, OLD DERBY.

*Purchased of Mr. BROWN, at 2s. each.*

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P. 104.—CHINESE TERRA COTTA PLATE.

*Purchased at 3s.*

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P 105.—DRESDEN DISH, FLOWERS, &c.

*Purchased of Mr. BROWN, at £1 10s.*

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P 106, P 107.—DRESDEN PLATES.

*Purchased of Mr. BROWN, at 12s. each.*

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P 108, P 109, P 110, P 111.—FOUR RED EARTHENWARE VASES.

Presented by Messrs. WEDGWOOD, Etruria.

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## DIVISION IV.—GLASS.

(All Works classed under Glass are referred to by the letter "G" before the number referred to.)

### G 1, G 2.—TWO GLASS VASES.

*Manufactured in France.*

*Purchased by the School of Design in 1845.*

*Observations.*—Specimens of French Art workmanship, but not examples for imitation in the design.

### G 3.—PAINTED GLASS.

*Subject.*—The Virgin and Infant Saviour, with a Chorus of Angels. Designed and painted by Béranger in 1843, and executed at the Royal Manufactory at Sèvres in 1844.

*Purchased by the School of Design in 1845.*

*Observations.*—See the remarks appended to G 4.

This Glass is a specimen of rare excellence and skilful execution. It is pictorially composed; with great artistic knowledge; is well drawn; the expression appropriate and well considered; with much sweetness and beauty in the heads. The composition of colour and of light and shadow is broad and harmonious, and its execution of the most finished character, as a picture; but, considered as a specimen of window-glass painting, and judged of by that standard, it is erroneous in principle, as having entirely a pictorial treatment instead of an ornamental one. For glass painting should consist of flat tints of colour, without shadow, which must be out of place in that which is intended to transmit light through it; yet here we see not only shadow on the flesh and draperies to express form, but whole figures are darkened into masses of shadow, in conformity with the laws of pictorial composition; while on the same principle, some of the draperies are purposely rendered semi-opaque: the forms are stippled into roundness like a miniature, and the light, instead of being directly transmitted, is obtained from one side. The details are merely imitative, without any attempt to conform the treatment to the utility of the material. The picture—for so it must be called—is surrounded by a border of ornament, tainted by the same false principles. It not only is semi-opaque, and imitates relief by light and shade, but represents metal; being a scroll-ornament chased in silver, and parcel gilt.

The window from Nuremberg, less purely pictorial, contains, however, many of the same false principles. The figures are skilfully painted imitations of pictures of the age of Lucas Cranach, affecting, moreover, the impossible actions and contorted forms of that period; the ornament consists of architectural stone ornaments in light and shadow and relief; and a stone canopy, which could not stand without support; while the laws of harmony of colour suited to the decoration of glass have not been observed. The necessity of pointing out the false principles of decorative art on which these works have been designed, becomes the more needful on account of the skilful execution and other high merits which they undoubtedly possess.

#### G 4.—GLASS

##### G 4.—SPECIMEN OF STAINED GLASS, EXECUTED IN GERMANY.

##### G 5, G 6.—TWO COMPARTMENTS OF STAINED GLASS, EXECUTED AT NUREMBURG.

*Purchased by the School of Design in 1845.*

##### *Observations.—*

"As is the case with all other manufactures and fabrics, so it is with painted glass: the question of utility, rightly considered, will lead us to some knowledge of what is most suitable in its treatment as a decoration. Glass was introduced into the numerous windows of Gothic architecture to temper the glare of light, and to serve in a manner as a blind, by preventing the direct entrance of the sun's rays, and also to shed that solemn religious light which so well accords with the sacred mysteries of religious worship. The mosaic glass of the early artists of the 12th and 13th centuries was most admirably adapted for this purpose: being composed of many small pieces of full and pure tints, with little white glass, the rays of the sun were broken and dispersed, the light lowered in brilliancy, and the whole effect was homogeneous, rich, and solemn, sufficient light being still permitted to enter for the performance of the religious services of the church. Even compositions of figures were subject to the principle that regulated the whole: the figures were small, so that the colour of their draperies and accessories might be broken up into many pieces to the same equal distribution as in the ornamental parts of the window. It would seem, indeed, that the painter did not intend to simulate a picture, but rather to symbolize a sacred text or thought, and the figures, therefore, were not so much pictorially arranged, as composed with extreme monumental simplicity; thus they not only partook of the general effect of the window, but the attention of the spectator, impressed with the solemn yet beautiful light, was, at the same time, filled with the holy thought conveyed by the subject, without being distracted by too great an individuality of parts. The representation of shadow, strictly speaking, was not admissible, the composition consisting only of flat forms of the greatest simplicity. For this, even, there would seem to be just reasons: the light being transmitted through the glass to the spectator within, shadow would appear to be anomalous and out of place, since the illumination in such a case emanates from the figures themselves; moreover the simplicity of the shadowless forms was better suited to impress the eye from the distance at which such works must necessarily be viewed. Such would seem to be some of the principles which ought to regulate, and which in the best times did regulate, the design for painted glass. An entirely different view of the art has however sprung up with its revival, and has obtained many advocates, especially on the continent. It has been felt how greatly art has advanced in the hands of the historical painter since the time spoken of: that the principles of composition, of foreshortening, of perspective, of light and dark, and of the arrangement of colour, then quite unknown, have been discovered and developed; that drawing, then its infancy and unaided by knowledge, has now arrived at maturity; and that science has given us power over the materials which they possessed not, and enabled us to conquer difficulties which they considered insuperable; and it is asked why the painter on glass should not avail himself of all these advantages, to perfect his art, and render it as pictorial as the works of his brethren. By artists who entertain these views the surface of the window is treated almost as a canvass would be: the forms of the figures are large, even as the size of life: the draperies are massive, and the heads painted with great imitative skill and completeness. *Chair-obscure* and perspective are studied, and foreshortening and pictorial attitudes in the figures supply the place of the monumental and statuesque delineations of the earlier artists; in fact, everything is done to treat the window as a picture.

"To the advocates of this style it may be objected, that a picture is specially intended to address itself to the mind and imagination only, while painted glass has a reference to use also; and that, apart from this consideration, each and every art has its own mode of rendering nature—not necessarily implying *deceptive* or complete imitation; thus, for instance, the art of the sculptor is a generalized imitation of form, and even the painter of high art does not desire



G 7.—GLASS.

to make his picture deceptively imitative, but listens with impatience to the remarks of the ignorant, who are apt to praise his work for this quality above others proper to it which they do not understand. An outline of Flaxman's fills the mind with a perfect sense of beauty and with the fulness of a poetical idea; surely, then, the flat and simple treatment of subjects in glass-painting, if such treatment is requisite for its utility and most in consonance with its other qualities, may be found sufficient to give as complete an expression to the pictorial rendering of a scripture truth as the material and situation of such works require."

—Redgrave on Design.

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G 7.—MILK EWER.

*Purchased at 6s. 6d.*

G 8.—WINE GLASS.

*Purchased at 4s. 6d.*

G 9.—FLOWER VASE.

*Purchased at £1 1s. of John Mortlock, 250, Oxford Street.*

*Observations.*—Examples of treatment of Glass vessels on correct principles. The natural form of the vessel is preserved, as it has been produced by the operations of blowing.

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G 10.—A PRESSED AND CUT CHAMPAGNE GLASS.

*Purchased of J. SHARPUS & Co., at 2s.*

G 11.—ENGRAVED GLASS AND COVER.

*Purchased of Mr. CHAFFERS, at 6s.*

G 12.—GERMAN BOTTLE, VARIEGATED.

*Purchased of Mr. CHAFFERS at 3s.*

G 13.—PAINTING ON GLASS (CHINESE).

*Purchased of Messrs. HEWETT & Co., at £1 10s.*

G 14.—OLD ORNAMENTAL GLASS BOTTLE.

G 15.—ENGLISH GLASS JUG OF THE XVIII. CENTURY.

*Purchased of Mr. BROWN, at 10s.*

*Observation.*—G 10 to G 15, purchased as specimens of manufacture.

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G 16.—ENGRAVED GLASS AND COVER.

*Purchased of Mr. HALE, Ramsgate, at £10.*

*Observation.*—A remarkably fine specimen of early German engraving on glass. The town represented is Breslau.





DIVISION V.—FURNITURE AND UPHOLSTERY,  
WOOD CARVINGS, PAPIER MACHE AND  
JAPANNED WARES.

(All Works classed under this heading are referred to by the letter "F"  
before the numbers.)

F 1, F 2, F 3, F 4, F 5, F 6, F 7, F 8, F 9.—NINE LAC-  
QUERED BOXES, PRESENTED BY HER MOST GRACIOUS  
MAJESTY.

These Boxes were manufactured at Lahore, and were presented to the Queen by the East India Company. Her Majesty has been graciously pleased to give them to the Museum.

*Observations.*—They are remarkable for sobriety and fulness in the ornament—for elegant distribution of the masses—for due regard to the constructive arrangement of the ornament—and are particularly valuable for their illustration of correct principles to our manufacturers of Japan and lacquer works.

Mr. Redgrave in his "Report on Design" observes:—

"The simple lacquered work of India may afford an example for the ornamentation of papier maché. The purely ornamental treatment of the forms and their elegant flowing lines, with the agreeable manner in which both gold and colour are dispersed over the surface, is a lesson of richness without gaudiness worthy of the attention of the manufactures of papier maché: and when it is remembered that this ware is of the commonest and cheapest character, it serves to show that vulgar forms and bad ornament are not necessarily connected with cheap manufacture."

F 10, F 11, F 12, F 13.—FOUR CIRCULAR JAPANED BOXES.

*Manufactured at Sindh.*

*Purchased for*—F 10, 16s. 6d.; F 11, 16s. 6d.; F 12, 11s.; F 13, 11s.; at public sale.

*Observation.*—Specimens of Eastern ornamental woodwork of a cheap sort.

F 14.—STATE STICK, PAINTED AND GILT.

*Purchased for* £2 4s., at public sale.

F 15.—MUSICAL PIPE.

*Purchased at* 5s.

*Observations.*—Compare this article with any European toy of similar value, and its merits will be very apparent; it is most interesting, as exhibiting by the very rudeness of the execution of the ornament, how much of art feeling must have existed in the humble workman who made it. The way in which the ornament expands gradually, as the diameter of the pipe increases, and the artistic arrangement of the small border, top and bottom, are well worthy of remark.

F 16.—FURNITURE, &c.

F 16.—WRITING-BOX AND STAND, PAPIER MACHÉ  
PAINTED.

*Manufactured* at Rohilcund.

*Purchased* for £3, at public sale.

*Observations.*—Just distribution of the ornament. Rich and harmonious arrangement of colour.

F 17.—JEWEL BOX, SANDAL WOOD, CARVED.

*Manufactured* at Mangalore.

*Purchased* for £30, at public sale.

*Observations.*—In this example the ornaments, although rich, and covering the whole of the surface, are strictly subordinate to the constructive forms, and do not interrupt the leading lines. The adaptation of the ornament to the various mouldings and flat surfaces, is admirably and fancifully felt. This box is a perfect study for the correctness of principle exhibited in all its parts. It is highly elaborate, yet quiet and simple.

F 18.—WORK BOX, SANDAL WOOD, CARVED.

*Purchased* for £1 18s., at public sale.

*Observations.*—Ornament subordinate to the constructive forms and adapted to them. Rich but flat treatment.

F 19.—WRITING BOX, CARVED EBONY.

*Manufactured* at Rohilcund.

*Purchased* for £2 10s. at public sale.

*Observation.*—Ornament well arranged.

F 20.—PAPER RACK, SANDAL WOOD INLAID.

*Purchased* for £3 10s. at public sale.

*Observation.*—Example of mosaic, formed of silver, ivory, and ebony.

F 21, F 22, F 23.—CARD CASE, EGG CUP, AND FAN, SANDAL  
WOOD CARVED.

*Purchased* for £1 18s. at public sale.

*Observation.*—In F 21 the distribution of the ornament presents a flat treatment, so as not to interfere with the use. In all these articles the ornament is made subordinate to the general form.

F 24.—CARVED CABINET.

*Executed* by A. BARBETTI, Sienna, and exhibited in the Exhibition of 1851.

*Purchased* at £400.

*Observations.*—Notwithstanding the defects in the upper part of this piece of furniture, arising from a great mixture of styles, and the bad carving of the figures in the lower part, this was one of the finest works of its style and class in the Exhibition. Its general design, the ornamental arrangement of the several parts, together with the extreme beauty and refinement displayed in the details, combined with the skilful execution of the ornament, render it most desirable as an object of study. The



F 26.—FURNITURE, &c.

subordination of the ornament to the constructive forms is especially commendable.

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F 25.—GOTHIC BOOKCASE, OR CABINET.

*Manufactured by J. G. CRACE, 14, Wigmore Street, Cavendish Square, London, and exhibited in the Exhibition of 1851.*

*Material.*—Oak and Brass.

*Purchased at* £154.

*Peculiarities of Manufacture.*—"This Cabinet is in carved oak. The side compartments are paneled and carved in rich tracery. The centres are filled with open brass-work, to admit a view of the objects placed within. These compartments are divided by carved and moulded muntins; and surmounted by a foliated bandishing, interspersed with shields bearing monograms and devices. In this piece of furniture the construction is made the element of the design, and the carving of this construction is worked from the surface."—*J. G. Crace.*

*Observations.*—Remarkable as a piece of furniture in which the construction has been carefully considered, and the decoration confined to the enrichment of the necessary spaces and framing, in the true style of the old work, where all ornament was strictly subordinate to the construction; and the locks, hinges, and other metal furniture were made ornamental portions of the whole design.

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F 26, F 27.—TWO SPECIMENS OF INLAID WOODS.

*Manufactured by MARCELLIN, 40, Rue Basse-du-Rampart, Paris.*

*Purchased at* £1 1s. 9d. each.

*Observation.*—Remarkable for the beauty of the execution.

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F 28.—SPECIMENS OF FRENCH INLAID WOODS.

*Purchased by the School of Design in 1845.*

*Observation.*—In some of these examples the mosaic is so laid as to give the expression of light and shadow, which is reprehensible.

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F 29.—JAPANESE TRAY, PAPIER MACHÉ.

*Purchased of HEWITT & Co., 18, Fenchurch Street, at* 5s.

*Observation.*—Very simple in the ornamentation, affording a useful lesson in the use of Mother of Pearl in Japan ware.

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F 30.—JAPAN TEA CADDY, PAPIER MACHÉ.

*Purchased of HEWITT & Co., 18, Fenchurch Street, at* £1 10s.

*Observations.*—Modern Indian manufacture, after the old patterns, rich and effective. Ornament subordinate to the forms and use. Good example of workmanship at the price.

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F 31.—JAPAN TRAY, PAPIER MACHÉ.

*Purchased of HEWITT & Co., 18, Fenchurch Street, at* 5s.

*Observation.*—Subdued ornamentation.

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F 33.—FURNITURE, &c.

F 32.—TEA CADDY, PAPIER MACHÉ.

*Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum.*

*Observation.*—English manufacture somewhat after the Indian principle, effective, but the harmonies of colour might have been better.

F 33.—PANEL, PAPIER MACHÉ.

*Manufactured by JENNENS & BETTRIDGE, Halkin Street West, Belgrave Square, and presented by them to the Museum.*

*Observation.*—Example of the successful repetition of Japan work in England.

F 34.—CARVED BOX.

*Purchased of Mr. JOHN WEBB, at £1 10s.*

F 35, F 36, F 37.—THREE CARVED OAK RENAISSANCE PANELS.

*Purchased of Mr. JOHN WEBB, at £5 each.*

F 38.—SMALL PIERCED PANEL, AFTER LUCAS CRANACH.

*Purchased of Mr. JOHN WEBB, at £3.*

F 39.—ARABESQUE PANEL WITH PROJECTING HEAD.

*Purchased of Mr. JOHN WEBB, at £1 10s.*

F 40.—GOTHIC PANEL.

*Purchased of Mr. JOHN WEBB, at £1.*

*Observation.*—Purchased as excellent specimens of executive carving in wood, and for their value as examples of ornament.

F 41.—OLD VENETIAN FRAME, CARVED AND GILT.

*Purchased of Mr. JOHN WEBB, at £4.*

F 42.—RED SOOCHOW LACQUERED BOX.

*Purchased of MESSRS. HEWETT & Co., at £2.*

*Observation.*—A specimen of Chinese workmanship.

F 43, F 44.—TWO LEAF BOXES.

*Purchased of MESSRS. HEWETT & Co., at £1. each.*

F 45.—JAPANESE WRITING DESK.

*Purchased of MESSRS. HEWETT & Co., at £3.*

F 46.—JAPANESE TRAY.

*Purchased of MESSRS. HEWETT & Co., at 15s.*

F 47.—LACQUERED WORK TABLE WITH IVORY FITTINGS.

*Purchased of MESSRS. HEWETT & Co., at £12.*

*Observation.*—As specimens of modern Chinese workmanship.



F 48.—FURNITURE, &c.

F 48.—CHAIR IN PAPIER MACHÉ.

*Purchased of Messrs. JENNENS & BETTRIDGE, at £2 10s.*

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F 49.—WORK BOX, PAPIER MACHÉ, INLAID WITH MOTHER  
OF PEARL.

*Purchased of Messrs. JENNENS & BETTRIDGE, at £3.*

*Observations.*—F 48, F 49, selected as English specimens of japanned ware; good workmanship; decorated on just principles and with greater simplicity than has heretofore been the case in this manufacture.

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## DIVISION VI.—VARIOUS.

CONSISTING OF WORKS IN IVORY, HORN, AND BONE, MIXED MATERIALS,  
BASKET WORK, AND MARBLE.

(All Works classed under Various are referred to by the letter "V"  
before the number.)

### V 1.—IVORY CARVING, REPRESENTING HINDOO MYTHOLOGY.

*Manufactured* at Doorgah.

*Purchased* for £22 1s., at public sale.

*Observations.*—The chief specimen of Ivory Carving exhibited by the East India Company. The flat sculpturesque ornament of the background forms an admirable contrast to the figures in front; and, in accordance with the Oriental principles, is duly subordinate to the chief object, which is the display of the Hindoo deities.

### V 2, V 3, V 4.—INKSTAND, PAPER WEIGHT AND KNIFE, WHITE MARBLE INLAID WITH AGATES.

*Manufactured* at Agra.

*Purchased* for—Inkstand, £19; Paper Weight, £3; Knife, £1, at public sale.

*Observation.*—Specimens of Oriental Mosaic work.

### V 9.—SADDLE CLOTH, BRIDLE, CRUPPER, AND ACCOUTREMENTS FOR MATCHLOCK.

*Manufactured* at Lahore.

*Purchased* at £100, from the Exhibition of 1851.

*Observations.*—These articles are very remarkable for the perfection with which the ornaments are distributed over the space they are employed to decorate; the relative values of ground and ornament most perfect. The border of the saddle cloth is one of the happiest compositions in the collection. The lines of the ornament are graceful, and the masses well balanced. (See M 9 and M 10.)

### V 10.—QUIVER, AND FOUR PIECES OF MATCHLOCK ACCOUTREMENTS.

*Manufactured* at Jodhpore, in Rajpootana.

*Purchased* at £6.

*Observation.*—These articles are remarkable for the adaptation of the ornaments to the forms they serve to decorate.

### V 11.—PUNKAH, OR NATIVE FAN.

*Manufactured* at Jodhpore, in Rajpootana.

*Purchased* at £5.

*Observations.*—Although the embroidery is rather coarsely executed, and the intention not always fully carried out, yet we may trace here the general principle that all the lines spring from a parent stem, and all the stalks flow one from the other in tangential curves. The distribution of the eight-sided flowers over the surface of the blue centre is so judiciously

V 12.—VARIOUS.

managed, that no two are at the same angle, and no set lines are formed in any direction.

V 12.—BASKET.

*Manufactured* at Singapore.

*Purchased* at 1s.

*Observation.*—Exhibiting ornamentation arising out of the construction.

V 13, V 14, V 15, V 16.—FOUR COCOA NUT ORNAMENTS,  
CARVED.

*Manufactured* at Java.

*Purchased* for £1 3s., at public sale.

*Observation.*—Rude in execution, but effective.

V 17.—SET OF BURMESE CHESSMEN, IVORY PAINTED AND  
GILT.

*Purchased* for £1 4s., at public sale.

V 18, V 19, V 20, V 21, V 22, V 23, V 24.—SEVEN COMBS.

*Purchased* for £2 15s., at public sale.

*Observations.*—Specimens of Eastern manufacture. Ornament adapted to the use of the articles.

V 25, V 26.—TWO SPECIMENS OF KALSOMINE, OR WASH-  
ABLE PAPER HANGINGS.

*Presented* by W. B. SIMPSON, 456, West Strand.

*Observations.*—The work is partly stencilled and finished by hand, and therefore cheaper than handwork only. It can be prepared at the manufactory, and sent to its destination. They are a sort of intermediate productions between hand decorations and paper hangings.

V 27, V 28.—TWO CASTINGS, AFTERWARDS COVERED WITH  
ELECTRO-DEPOSIT.

*Purchased* at £12, from the Exhibition of 1851.

*Observation.*—Illustrating the uses of elastic moulds.

V 29, V 30, V 31.—THREE CASTINGS.

*Purchased* at £5.

V 32.—CASTING OF VIRGIN AND CHILD.

*Purchased* at £4.

*Manufactured* by HIPPOLYTE VINCENT, 14, Rue Neuve Saint François, Marais.

*Observations.*—Remarkable as illustrations of the power of applying gelatine moulds to metal work; and of producing excellence combined with economy.

V 33.—CIRCULAR TABLE TOP, INLAID HARD STONES.

*Executed* by H. BORI, Florence, and exhibited in the Exhibition of 1851.

*Purchased* at £135.

*Observation.*—An excellent specimen of manufacture, the ornamental border of flowers is graceful and harmonious in colour, although rather too naturalistic in style.



V 34.—VARIOUS.

V 34.—PAPER HANGINGS IN THE MEDIÆVAL STYLE.

(AFTER DESIGNS BY A. W. PUGIN, ESQ.)

*Presented by* J. G. CRACE, 14, Wigmore Street.

*Observation.*—Illustrations of flat treatment and geometric arrangements, displaying right feeling for the particular style in which they are executed.

V 35, V 36, V 37.—PAPER HANGINGS IN VARIOUS STYLES.

*Presented by* TOWNSEND, PARKER, & Co., Goswell Street.

V 38.—ENGLISH MARBLE, ETRUSCAN VASE.

*Purchased at* £7.

V 39.—ENGLISH MARBLE, ETRUSCAN TAZZA, WITH FIGURES.

*Purchased at* £2 17s. 6d.

V 40.—ENGLISH MARBLE, ETRUSCAN TAZZA, PLAIN.

*Purchased at* £2 15s.

*Manufactured by* J. TENNANT, 149, Strand, London.

*Observation.*—Specimens of the applicability of the black marble of Derbyshire to purposes of ornament.

V 41, V 42.—TWO PIECES OF ORNAMENTAL STAMPED LEATHER.

*Purchased of* Mr. JOHN WEBB, at £1 10s.

*Observation.*—As specimens of wall decorations in that material.

V 43.—CARVED IVORY CARD RACK.

*Purchased of* Messrs. HEWETT & Co. at £4.

V 44.—CARVED IVORY SCENT CASE.

*Purchased of* Messrs. HEWETT & Co., at £2 10s.

V 45.—CARVED IVORY CUP.

*Purchased of* Messrs. HEWETT & Co., at £5.

*Observation.*—Purchased as specimens of Chinese ivory carving.

V. 46.—LARGE CAMEO.

*Purchased of* Messrs. HEWETT & Co., at £4.

*Observation.*—Purchased as an example of cameo treatment on a large scale.

V 47.—SCREEN INLAID WITH STONES.

*Purchased of* Messrs. HEWETT & Co., at £12.

*Observation.*—Purchased as a specimen of Chinese art in mosaic inlaying

V 47.--VARIOUS.

V 48.—A J-OO-EE, THE EMBLEM OF AMITY AND  
GOODWILL.

*Purchased of Messrs. HEWETT & Co., at £5.*

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V 49.—CARVED MOTHER-O'-PEARL BOX.

*Purchased of Messrs. HEWETT & Co., at £2 10s.*

*Observation.*—As specimens of Chinese manufactures.

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V 50.—A SET OF BLOCKS ILLUSTRATIVE OF THE PROCESS  
OF PAPER STAINING.

*Presented by Messrs. TOWNSEND, PARKE, & Co.*

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V 51.—BLOCKS, &c. ILLUSTRATIVE OF THE PROCESS OF  
BLOCK PRINTING ON WOVEN FABRICS.

*Presented by Messrs. LIDDIARDS.*

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V. 52.—CINGALESE SWORD.

*Presented by Sir G. EMERSON TENNANT.*

"The skill exhibited at the present day in producing such articles is very inferior to that displayed in the above specimen, which belongs to the period anterior to the conquest of the kingdom of Kandy by the British; swords of this description, the hilts and scabbards of which are carved by the Kandyans in horn and tortoiseshell, were given as presents by the King of Kandy on occasions of ceremony, and they are still worn as mourning swords by the Cingalese chiefs. Those of modern execution are inferior in workmanship, and have lost much of the grace and adaptation of design exhibited in this sword."—*Sir E. Tennant.*

*Observations.*—Highly interesting for its characteristic ornamentation, which, although in excess, is thoroughly subordinate to form and uses; such works are of great value in tracing the origin and history of ornaments. It is curious to observe in a work for an island in the east the great similarity to the Norman ornament of the eleventh century.

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DEPARTMENT OF SCIENCE AND ART.

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WITH EXPLANATORY AND CRITICAL REMARKS AND APPENDICES.

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*Fifth Edition (May 1853).*

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